Hawaiian Islands

HAWAIIAN MISSIONS CENTENNIAL 1820-1920

Pacific School of Religion Berkeley, Calif.

HONOLULU HAWAII
APRIL 11-19 1920

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CENTENNIAL
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OFFICIAL PROGRAM
FOR THE EVENTS OF
CENTENNIAL WEEK

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On board, Brig Thaddeus, Capt
Bleachard Bound to the Sandwich Islands

Octr. 23 1819 This day in the good providence of God, we have been allowed to leave our dear native shores on an embassy of mercy, having been set apart to the work of propagating the gospel in the Sandwich Isles, & having been commended to to God & to the word of his grace by the Rev. S. Worcester, & attended on board by many dear friends to with whom we gave the parting hand, we left Boston harbor with a prosperous gale, & with pleasing smiles of heaven. The little mission family containing 22 souls, attended by G. P Famous is this morning with universal health. He who has called us is faithful, & though we go out to a foreign land not knowing the things that shall befal us there, we cheerfully commit ourselves to his guidance & protection & endeavor to give up ourselves & all we have, to be forever employed in his service. — — —

Lords day Octr. 24. This morning in comfortable health officiated the morning sacrifice, & lifted up a song of praise "Welcome sweet day of rest" — While lying at anchor 10 miles from Boston. The Treas. of the A. B. C. F. M. came on board with an additional supply of provisions & stores for our voyage, for which we had found occasion to send back to.

The first page from the Mission Journal, which was kept on the Thaddeus and later sent back to Boston as the official report.

FOREWORD

To celebrate worthily the great event of 1820 in Hawaii's history is in itself a stimulus to profound thought and instant action. Foreign discoverers and settlers there were previous to that time, it is true, yet not one who came to offer himself a living sacrifice for the spiritual and moral welfare of this little nation. Hawaii had already begun to be the prey of those who roved the seas; and already intercourse with foreigners had sown the seeds of unrest and discontent with long-established Hawaiian custom. To the undying glory of John Young, British seaman, be it said that he advised the young king, Liholiho, to grant the American missionaries on the brig Thaddeus the desired permission to land and take up their proposed work. Thus were laid the foundations of Christian civilization in Hawaii.

We look back this week across the growth of one hundred years upon that foundation. Varied it is in its development; unequal in its values; here, dully disheartening; there, strongly encouraging in its promise of achievement.

Above all, this backward look brings a challenge to concerted action. The stretch of imagination which carries us back a century, does also project us forward a like distance to the year 2020, when, peering eagerly, and perchance a bit wistfully, down through the floor of heaven, we shall hope to discover our descendants, as they pass through to the contemplation of 1820, pausing respectfully at the door of 1920. The continuation of the work of our forefathers rests in our hands. Upon their cornerstone must be builded a stronger and more beautiful structure than even they have dreamed. To that end, therefore, we, the citizens of Hawaii, regardless of color, creed and parentage, do now devote ourselves to the sacred duties of this Centennial Week, not with sounding brass and tinkling cymbal, but with the avowed purpose of laying upon the altar of 1820 a tribute worthy to strengthen and enlarge its hallowed foundation.

Preliminaries

Social Events

TUESDAY, APRIL 6

WOMAN'S DAY AT CENTRAL UNION CHURCH

Women's Society at 11:00 A. M. Luncheon at High Noon

Woman's Board at 1:30 P. M.

SPEAKERS

Mr. Joseph Addison Richards of New York

Rev. William E. Clarke of Samoa

8:00 P. M. "Arcadia," home of Hon. and Mrs. Walter F. Frear

1434 Punahou Street

College Club Reception to President Aurelia H. Reinhardt, LL.D.

Mills College, California

ADDRESS:

"The Outlook of the College Girl and What the College Plans to Give Her"

Athletics

WEDNESDAY, APRIL 7, TO SATURDAY, APRIL 17

Daily Except Sunday, at 3:00 P. M.

Under the Auspices and at the Courts of the Beretania Tennis Club

Corner Kapiolani and Young Streets

CENTENNIAL TENNIS TOURNAMENT

Authorized by the National Tennis Association

CONTESTANTS

Bowie Dietrich and William Parker, California State Doubles Champions

Players from the Army, Centennial Fleet, and Maui

Players from the Army, Centennial Fleet, Maui, Leading Local Players

CONTESTS: Men's Singles; Men's Doubles; Mixed Doubles

THURSDAY, APRIL 8

6:30 P. M., Central Union Church

MEN'S LEAGUE DINNER

SPEAKERS

Hon. David Percy Jones, Governor Charles J. McCarthy

Mayor John H. Wilson, Dr. Henry Van Dyke, Mr. F. W. Lyman

Dean W. L. Cross, Dr. Edward D. Eaton

FRIDAY, APRIL 9

12 Noon, Young Women's Christian Association

BUSINESS GIRLS' LUNCH

SOLOIST: Mrs. Eleanor Hazard Peacock

SPEAKER: President Aurelia Henry Reinhardt, LL.D., Mills College, California

TOPIC: Woman's Suffrage Responsibilities

8:00 P. M. Mission Memorial Auditorium

CENTENNIAL HAWAIIAN CONCERT

Mrs. Charles L. Hall, Director

Featuring

"THE SPIRIT OF HAWAII"

SATURDAY, APRIL 10

1:00 P. M., at "Niniko"

Luncheon in Honor of the President of Mills College, by the Alumnae

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1:30 P. M.

CENTENNIAL TRACK AND FIELD MEET

Under the Auspices of the Amateur Athletic Union (Hawaiian Division)

Alexander Field, Punahou Campus

EVENTS

1. 60 Yards Dash
2. 100 Yards Dash
3. 220 Yards Dash
4. 440 Yards Run
5. 880 Yards Run
6. 1 Mile Run
7. 5 Miles Run
8. 1 Mile Walk
9. 220 Yards Low Hurdles
10. 120 Yards High Hurdles
11. One-half Mile Relay Race
12. Running Broad Jump
13. Running High Jump
14. Pole Vault
15. Putting 16 Pounds Shot
16. Throwing Discus

4:00 P. M., Mission Homes, Civic Center

RECEPTION TO SPEAKERS, DELEGATES AND SPECIAL GUESTS

Tendered by the Mission Children's Society

April 11. Br. Bingham being somewhat exhausted with the long continued negociation & seriously indisposed today, Brother Thurston & Dr. H. went on shore to hear the result. A result highly creditable to the government, & satisfactory to us, & we believe honorable to the Great Lord of Missions & we thank God and take courage. Our joy is mingled however with the painful thought of so speedy a seperation. The decision of the government is, that two of the brethren with their wives, & two of the native youths should remain here, & be furnished at the public expence with lodgings, water & fuel & with fresh provisions, & allowed to commence their appropriate work with the promise of protection; & that the rest of our number should be allowed to proceed to Woahoo, & there be accommodated with convenient houses. The government was glad to hear if we did not see the king. He prayed with us all over. As it is the pleasure of the king that the D. should remain, with Mr. Holmes & Wm. Tennoor, it was easily agreed on among ourselves & settled thus far. It was also easily agreed that one of the ordained missionaries should be designated to remain. The question which of the two was decided by ballot & Brother T. was appointed to occupy this important post, to our mutual satisfaction.

12. A busy, trying, painful & important day. Brother T. & Dr. H. & Mr. H. & Wm. T. Candee & took up their residence at Kiwoah near the kings dwelling. The day was spent principally in preparing & removing their effects from the Brig, dividing out to them such portions of the common stock as seemed eligible &

Page 33 of the Mission Journal: the final decision of the king and the landing from the Thaddeus on April 12th.

SUNDAY, APRIL 11

Motif

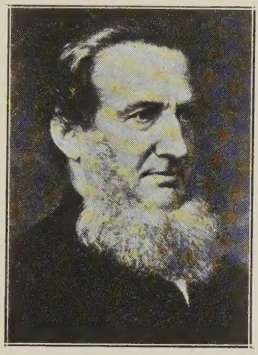
THE HERITAGE OF THE PAST

Morning Services at 11 o'Clock

KAWAIAHAO CHURCH

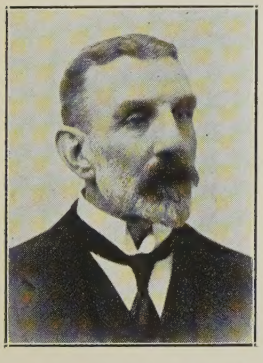
Organized in Park Street Church, Boston, Mass., 1819

Transplanted to Honolulu 1820



REV. WILLIAM ELLIS

Missionary of the London Missionary Society in the South Seas. He visited the Sandwich Island Mission in 1820, making valuable contributions to it, and at its urgent request returned in 1823 to join in the work. He remained about two years. It is interesting to compare this photograph with Mr. Ellis' earlier pictures, which have been, up to this time, the only ones known in Hawaii. This one has just arrived from England, sent out as a Centennial gift by the London Missionary Society, to be hung in Mission Memorial Hall.



Rev. Wm. E. Clarke
of Samoa

Greetings from the London Missionary Society
Rev. William E. Clarke, Samoa

Pres. Edward D. Eaton

Greetings from the American Board of Commisioners for Foreign Missions and Sermon

Rev. Edward D. Eaton, D.D., LL.D.

Delegate from the Prudential Committee

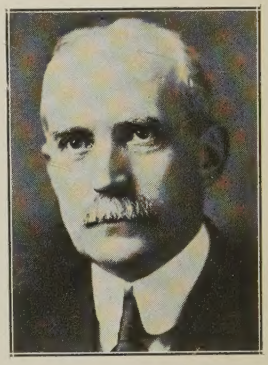
CENTRAL UNION CHURCH

Began as Bethel Church, 1833 Branch organized as Fort Street Church, 1852
Reunited and Reorganized as Central Union Church, 1895

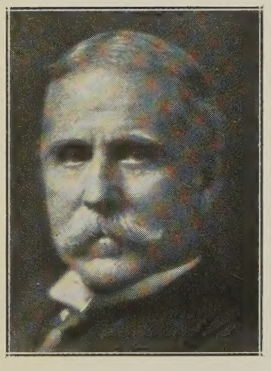
Greetings from
The American Board of Commissioners for Foreign Missions

Hon. David Percy Jones, Minneapolis

Vice-President of the Board and Delegate therefrom



Hon. David Percy Jones



Dr. Henry Van Dyke
D.D., LL.D.

Sermon:

Rev. Henry Van Dyke, D.D., LL.D.
Avalon, Princeton, New Jersey

KAUMAKAPILI CHURCH

Organized 1838

Sermon: Rev. Oliver P. Emerson Brookline, Massachusetts

ST. ANDREW'S CATHEDRAL

Organized 1862

SERMON:

Rev. D. R. Ottmann

FORT STREET CHINESE CHURCH

Organized 1892

SERMON: Rev. Edward W. Thwing, China

PORTUGUESE CHURCH

Organized 1892

SERMON: The Pastor

NUUANU STREET JAPANESE CHURCH

Organized 1892

SERMON: President Tasuku Harada

METHODIST EPISCOPAL CHURCH

Organized 1894

SERMON: President Aurelia Henry Reinhardt, LL.D., Mills College, California

Rev. A. Wesley Mell

CHRISTIAN CHURCH

Organized 1894

SERMON:

Rev. A. Wesley Mell, San Francisco, Cal.

MAKIKI JAPANESE CHURCH

Organized 1904

SERMON: Rev. Seimatsu Kimura

BISHOP MEMORIAL CHURCH

Organized 1908

SERMON: Rev. John Q. Adams, Auburn, New York

KALIHI UNION CHURCH

SERMON: The Pastor.

SECOND CHINESE CHURCH

Organized 1915

SERMON: The Pastor

2:30 P. M., Kawaiahao Church

SUNDAY SCHOOL AND CHRISTIAN ENDEAVOR RALLY

4:30 P. M., Capitol Square

SERVICE FOR MEN IN UNIFORM

SPEAKER: Dr. Edward D. Eaton

EVENING SERVICES AT 7:30 O'CLOCK

The Story of the Pioneers

KAWAIAHAO CHURCH

Kaumakapili Church Uniting

SPEAKER: Rev. Oliver P. Emerson, Brookline, Massachusetts

CENTRAL UNION CHURCH

SPEAKER: Rt. Rev. Henry B. Restarick, Bishop of Honolulu

ST. ANDREW'S CATHEDRAL

SPEAKER: Rev. Albert W. Palmer, Pastor Central Union Church

FORT STREET CHINESE CHURCH

SPEAKER: Mrs. Frank W. Damon

PORTUGUESE CHURCH

SERMON: Mr. Joseph A. Richards, New York City

Organized 1915

NUUANU STREET JAPANESE CHURCH

Mass Meeting in Aala Park. Speaker: Rev. Seimatsu Kimura

METHODIST EPISCOPAL CHURCH

SPEAKERS Rev. John L. Hopwood, President Mid-Pacific Institute

CHRISTIAN CHURCH

SPEAKER: Vaughan MacCaughey, Superintendent of Public Instruction

MAKIKI JAPANESE CHURCH

SPEAKER: President Tasuku Harada

BISHOP MEMORIAL CHURCH

SERMON: Rev. Henry Van Dyke, D.D., LL.D.

SECOND CHINESE CHURCH

SPEAKER: Rev. Edward W. Thwing

The old Mission on King Street, including the first frame house and the first printing shop in Hawaii.

MONDAY, APRIL 12

Day of Reunions

Anniversary of the Landing of the Missionaries at Kailua, Island of Hawaii, and Inaugural of the Sandwich Island Mission, April 12, 1820

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10 A. M. to 5 P. M. Daily

Exhibition of Old-time Relics in the Mission Homes, Civic Center

Open throughout the week, including Monday, April 19

---

12 M., in the Armory

CHAMBER OF COMMERCE LUNCHEON

Music by Kamehameha Glee Club, under Direction of Earle G. Bartlett

Speakers:

Hon. James Rolph, Jr., Mayor of San Francisco, California

Wilbur L. Cross, Dean of Gradua te School, Yale University

3:00 P. M., Mission Memorial Auditorium

ANNUAL MEETING OF THE MISSION CHILDREN'S SOCIETY

8:00 P. M., Mission Memorial Auditorium

PLAY, "THE ROMANCE OF REALITY"

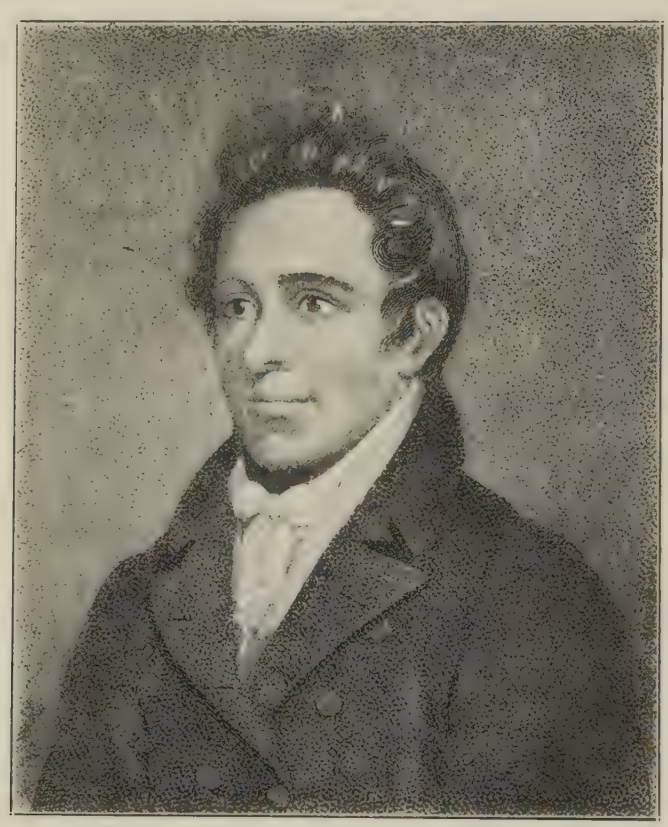
By Ethel Moseley Damon

Under the Auspices of Punahou School; Directed by Miss Dora L. Kirwin

CURTAIN-RAISER FOR THE PLAY:

A Fashion Show of Parisian Models from 1820 to 1920

Directed by Mrs. Philip E. Spalding, Mrs. Theodore A. Cooke and Mrs. Gerrit P. Wilder



Henry Opukahaia (Obookiah), whose earnest, almost wistful eagerness inspired the Sandwich Island Mission. He is one of the leading spirits of this little Mission Play.

THOMAS HOPU
WILLIAM KENUI

GEORGE KAUMUALII
JOHN HONOLII

The four Hawaiian youths who came on the brig Thaddeus. Profits from the sale of this print were to accrue to the benefit of the Sandwich Island Mission.

TUESDAY, APRIL 13

Day of the Pageant

President
Aurelia H. Reinhardt
LL.D.

10:00 A. M.
Mission Memorial Auditorium
Educational Conference
"The School a Community Center"
Address
Aurelia Henry Reinhardt, LL.D.
President Mills College, California

Open Forum

One Hundred Years of Christian Civilization in Hawaii

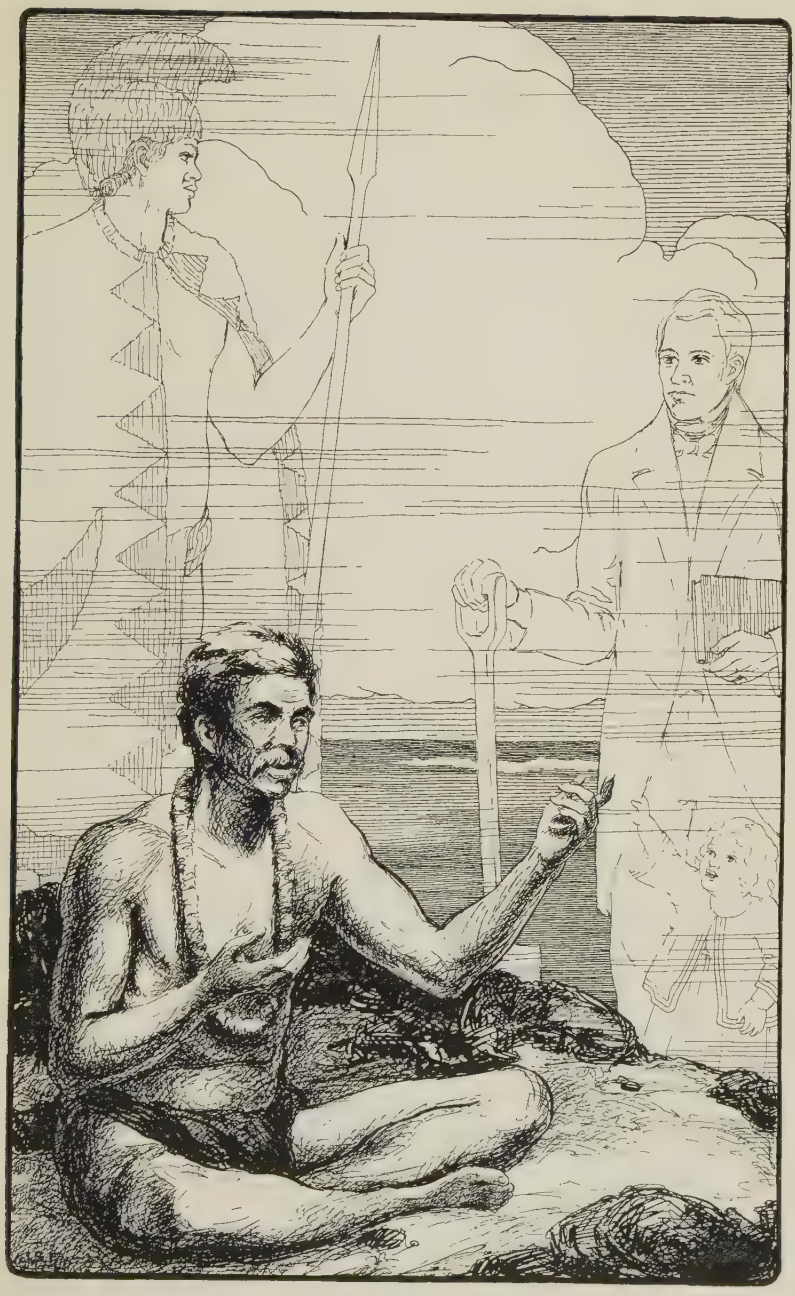
A Historical Pageant

Commemorating the Arrival of the First Missionaries
on Hawaiian Shores

Text by Ethel Moseley Damon

Music by Jane Lathrop Winne

Tuesday Afternoon, April 13, at half-past two
Rocky Hill, Manoa Valley
Honolulu, Hawaii



ACKNOWLEDGMENTS

Grateful mention of indebtedness is due not only to such researches as those of the historians, Fornander, Dibble, Jarves, Ellis, Alexander, Mr. and Mrs. O. H. Gulick, and Mr. H. H. Gowen, to the inspiration of the literature of the Bible as well as that of the ancient Hawaiian mele, Haui Ka Lani, and to numerous journals, letters and periodicals; but also very directly to the following persons: to Mr. and Mrs. Robert W. Andrews, the wise and venerable curators of those journals and letters; to Judge Sanford B. Dole and Mr. Joseph S. Emerson, whose sound learning and phenomenal memories have been inexhaustible sources on which to draw; to Miss Jane L. Winne, without whose very great musical contribution the entire plan must have been entirely altered; to Mrs. Albert P. Taylor for invaluable assistance in the Hawaiian pictures; to Mrs. Isaac M. Cox for the most skilled direction of the plan for costumes and color effect; to Mr. Twigg Smith as stage director; to Mr. Charles W. Bartlett for constructive criticism of both text and detail of plan; to Miss Katherine M. Graydon and Mr. Gerrit P. Wilder for infinite patience and accuracy in connection with the final procession; to Miss Mary P. Winne and Miss Mabel I. Wilcox for unflagging confidence and enthusiasm; and to the thousands of ready workers, on all the islands, both in and out of the cast, who have helped the writer of the pageant to carry out the liberal policy of the Centennial Committee.

The design for the cover is the work of Mrs. Jessie Shaw Fisher, a great-granddaughter of Rev. and Mrs. Artemas Bishop of the second company of missionaries who landed at Honolulu on April 27th, 1823. Mrs. Fisher has conceived of the poetry of ancient Hawaii, embodied in the person of an old mele-singer, as telling the story of the century just gone. Behind the haku-mele, shadowy in the distance, rise the great figures of the past whose tale he sings, the powerful Hawaiian chief and the brave, devoted missionary, both under the spell of the child of whom, as of the Divine Child, it might be said, "And a little child shall lead them."

ALIKE TO THE HAWAIIANS HERE

WHOSE COURTESY BADE THE STRANGERS WELCOME

AND WHOSE QUICK COOPERATION

MADE POSSIBLE THE STRUGGLE FOR THE LARGER LIFE

AND

TO THAT NOBLE BAND

WHICH CAME ONE HUNDRED YEARS AGO

"WITH PLAIN HEROIC MAGNITUDE OF MIND

AND CELESTIAL VIGOR ARMED"

THESE HISTORIC PICTURES

AND THE LABOR OF LOVE WHICH THEY REPRESENT

ARE

REVERENTLY DEDICATED

EXPLANATORY NOTES

This Centennial Pageant is planned to present vividly to the eye and ear the salient features of one hundred years of progress toward civilization. In both general plan and minute detail, reverent adherence is given to historic fact, than which no fiction could be more rich or fascinating. These facts are grouped into a sequence of nine pictures.

Picture I shows the absolutism of pagan times, the restrictions laid on women, and the intellectual greatness of a king far beyond his time.

Picture II shows the destruction of idols and the breaking of tabus which immediately preceded the advent of the missionaries.

Picture III, the arrival of the first group of missionaries.

Picture IV, a scene from the daily life of a mission family.

Picture V, the breaking away from tradition and superstition as a result of the new teaching.

Picture VI, in contrast to Picture I, a constitutional king and the evolution of the body politic.

Picture VII, problems in the rapid economic development brought about by intercourse with the outside world.

Picture VIII, the political annexation of Hawaii to the United States of America.

Picture IX, in contrast to Picture I, the elements of the first one hundred years, and therefore also the beginning of the second century of civilization in Hawaii.

In the stage directions the word *makai* signifies *from or toward the sea,* and the word *mauka, from or toward the mountains.*

To obviate the use of dialogue, which is so often lost in an out-of-door production, the action of the pageant is told, somewhat in the manner of the ancient Greek drama, by a chorus of seven hundred voices, which chant the story presented by each picture. The musical form is that of a free recitative with band accompaniment, the entire composition being the work of Miss Jane Lathrop Winne, a great-granddaughter of Rev. and Mrs. Asa Thurston, members of the missionary group which arrived in 1820. Owing to the masterly execution of this music, to its vigor and depth of sympathy in interpretation, a mere reading of the pageant text affords, unfortunately, only a very maimed conception of the stately whole.

The chorus is the contribution of the Kamehameha Girls and Boys Schools, Kawaiahao Seminary, Mills Insitute, Normal School, Punahou School and the Ulu-ilima Club of the Y. W. C. A.

These pictures group themselves on the western slope of Rocky Hill in Manoa Valley. Band and chorus, directed by Miss Winne, are seated makai of the stage. Trees and shrubbery conceal the participants. Well-worn cattle-trails serve for entrance and exit. No scenery is used save the bare rocks and the grassy slope which leads, with a strong suggestion of aspiration, to the rough sky-line above.

"A pageant is acted in a spirit of simplicity and reverence.

"The audience must bring the same spirit in watching its progress.

"It is not a stage play.

"It is a lofty and dignified panorama of local history.

"It is an act of local patriotism.

"And out of local patriotism grows that wider patriotism which binds the people of a country together."—L. N. PARKER.

Honolulu, 1854.

"He that soweth bountifully, shall reap also bountifully.

"This was recently a land of darkness, but into the midst thereof the school-master pushed his way, holding up the lamp of learning, lighted at the altar of Christianity. Darkness made visible is now passing away, while civilization, commerce and Christianity are struggling and combining their forces to gather upon Hawaiian shores the elements of true national prosperity. There are opposing influences, but it needs no prophet's ken to foresee which shall triumph.—S. C. DAMON.

PRELUDE

HYMN TO CREATION - - - - - - - - *Beethoven*

Directed by Captain Henri Berger of the Hawaiian Band
Rendered by the Hawaiian Band

PICTURE I

1819, Kamehameha, the Absolute Monarch

THE CHORUS

Notes on the musical composition:

The prelude to this first chorus suggests the warfare, the turmoil and confusion of barbaric times in ancient Hawaiian history. Into this strikes the bold octave theme of the bass instruments, suggestive of the great Kamehameha, who was not only the physical, but also the intellectual leader of a warlike, primitive race. The feeling of the whole selection is minor, indicating the change already foreshadowed by the arrival of white discoverers and settlers and an undertone of unrest which had made itself felt even before the death of the great conqueror. The theme for the rigid tabu system of ancient times is quite appropriately a modification of the one for Kamehameha, and represents, by means of the sustained note for the voices with a continuation of the theme in the bass, the overawing power of the chief. At the end of the chorus, a change of key gives coloring to the suggestion of religious questioning.

The text of the chorus:

On every island there was strife, there was fear. No one knew his own. On every island, Hawaii, Maui, Oahu,—all were divided.

Soon came a stalwart chief, the great Kamehameha. Small indeed is Hawaii-nei, grasped in the hollow of his hand. The divisions of the land are lost in the great chief. He, "the lonely one," made safe the highways; the tabu of the great chief reigned over all.

Kamehameha, "the lonely one," asked of the white man's God from his sooth-sayer, ancient Keaulumoku. No answer came. From two white men, his servants, he likewise asked tidings of the strangers' God. No answer came.

THE PICTURE

Historical note:

To grasp the significance of what followed the eventful year 1820, it is essential to have some knowledge of the ancient customs, laws and habits of mind which met the missionaries upon their arrival in Hawaii, or as they called it, the Sandwich Islands. This picture presents a court scene under the great Kamehameha, whose name signifies "the lonely one" or "the only one," and who, to his last day, exercised the power of life and death over his subjects. Many of the words in the chorus are taken from Judge Andrews' excellent translation of the Haui Ka Lani, a Hawaiian mele which prophesied the coming of Kamehameha.

The cast:

Kamehameha the Great, first conqueror of all the islands.
Kaahumanu, his favorite queen.
Kaheiheimalie, called also Kalakua, another queen.
Keopuolani, his queen of highest rank, mother of the two princes, Liholiho and Kauikeaouli.
Peleuli, another queen.
Kanekapolei, another queen.
Liholiho, the heir-apparent, about twenty years old.
Kamamalu, wife of Liholiho.
Kinau, wife of Liholiho.
Kauikeaouli, five years old, later Kamehameha III.
Kalanimoku, one of the ablest warriors and councillors, often called the William Pitt of Hawaii.
Kekauluohi, a high chiefess.
Kaoleioku, a son of Kamehameha and a defeated chief of Hawaii.
Hoapili, dear friend and councillor of Kamehameha.
Hoolulu, half-brother of Hoapili, gentleman-in-waiting to the king.
Keeaumoku, Governor Cox, brother of Kaahumanu.
Hewahewa, the high priest.
John Young, an English sailor, who had been made viceroy of all the chiefs.
Isaac Davis, an English sailor, who had also become a high chief.
Don Francisco de Paula Marin, called Manini, a Spanish settler.
Capt. George Beckley, an Englishman, a close friend to the king, who made him a high chief.
Keaulumoku, the aged sooth-sayer of the king's court.
Chiefs and chiefesses in attendance on the king, his queens and the young princes.
Chiefs of Oahu, Kauai and Niihau, who bend their spears and kahilis before the great conqueror.
Kahahana, defeated princess of Oahu.
Four defeated chiefesses (Amazons) of Oahu, who, dressed and armed as men, had continued the battle of Oahu after the death of their husbands.
Retainers in both parties, young priests attendant on Hewahewa, hula-girls, drum-beater, singers, soldiers, kahus or attendants, tapa-beaters, and children.

The story:

At the end of the chorus, two aged women enter from mauka with strips of tapa, which they lay on a log and proceed to beat rhythmically, a little boy bringing them water in a calabash and pouring it on their drying tapa. The sound of a soldier's drum is heard from makai; the tapa-beaters change their rhythm to announce the approach of the king; presently they retire, on perceiving the kahus of the king bringing on provisions for a feast. The kahus come from makai and spread the feast in the center of the stage. They are followed by the king's soldiery and the priests carrying a number of idols, prominent and indeed first among them being the frightful red war-god, Kukailimoku, of which Kamehameha is the special guardian.

At the approach of the great king, chiefs appear from mauka and bend their spears and kahilis before his, falling prostrate until the king bids them rise. Commoners crawl into his presence; one, who ventures to walk upright, is seized by the king's kahus and dragged off to execution; they all bring their choicest produce to add to the king's feast, such as bananas, cocoanuts, chickens, fish in green ti-leaves. One chief, according to established custom, even offers his daughters, who are forthwith added to the king's household.

The king sits down to the feast with a few chiefs. All the women, even the highest chiefesses, being forbidden participation in the men's meals, retire to a distance. Four of the dancing-girls perform the graceful hula of the bamboo sticks, seated on the ground in front of the king, while the old bard chants.

The aged king seems preoccupied. Manini prepares a bowl of strong drink to beguile him, but the king, after suspiciously smelling the mixture, dashes it indignantly in the bearer's face, angrily prohibiting all similar drinks for the entire nation, saying in Hawaiian, "Alcohol is poison for my people."

He remains seated, gazing at the hideous red war-god, Kukailimoku, in thoughtful preoccupation. Suddenly he rises, points to the sky, and asks the sooth-sayer about another god, the god of the white man. The old man, Keaulumoku, shakes his head in ignorance. The king then turns to the white men in his train with the same grave question. John Young takes from his pocket an English prayer-book which he shows to the king. Kamehameha seems to be only further mystified by this strange object. The chiefs appear greatly surprised and puzzled at the king's persistent questions. He finally walks slowly off makai, followed by his retinue. The Oahu, Kauai and Niihau deputations depart mauka.

PICTURE II

1819, Kaahumanu, the Destroyer of Idols and the Tabu

THE CHORUS

Notes on the musical composition:

Reminiscent of the great conqueror, his theme reappears at the opening of the second chorus, but here in the minor, to suggest his having "passed on with death." This changes at once to a new theme in the more positive major, indicating the establishment of the new reign under his young son, Liholiho, whose theme, in sharp contrast to that of his father, hints at the lightness of untried youth and again also at the uncertainty of religious belief current at the time, a mistrust of the ancient system not yet met by definite knowledge of that of the strange white men from over the sea. Now comes the very bright, positive major theme of Kaahumanu, the Queen Regent, symbolic of her heroic nobility of conviction, her sense of leadership and command. In irregular rhythm, the theme of the primitive tabu reappears, accompanied by a certain barbaric harmony and rhythm for the red god of war, Kukailimoku, all dominated, however, in the imperious command of the Regent for their destruction, by the return of Kaahumanu's melodic theme.

The text of the chorus:

Kamehameha, the Great, the Lonely One, passed on with death. Liholiho, his son, reigned in his stead. Nor knew he yet of the white man's God.

Kaahumanu, Queen of all Hawaii, bade the young king: "No power have our gods of wood and stone. Trample under foot the old tabu! Break down the red god of war, Kukailimoku! Let men and women live and eat together in peace!"

THE PICTURE

Historical note:

On the death of Kamehameha in May, 1819, young Liholiho succeeded to the throne, but Kaahumanu, whom Kamehameha had left as Queen Regent of all the islands, wielded the real power. Among other chiefs, both she and Queen Keopuolani had become convinced that the stone and wooden images to which the nation prayed had no power whatsoever, and that the irksome tabus such as those which prevented women from eating in the presence of their husbands, using the same fire, and profiting from such foods as bananas, cocoanuts and pork, were futile. The rigidity and severity of these laws is evinced by the fact that their slightest infringement was punished by death.

The cast:

Liholiho, king in his father's stead and called also Kamehameha II.
Kamamalu, his queen.
Kinau, his queen.
Kaahumanu, queen regent.
Keopuolani, mother of the king and the young prince.
Kaheiheimalie, widow of the late king.

Kauikeaouli, the young prince, later Kamehameha III.
Hoapili, councillor of the king.
Kalanimoku, the great statesman.
Kekauluohi, a high chiefess.
Hewahewa, the high priest.
Chiefs and chiefesses in attendance on the king, his queens, the queen regent, and the young prince.
Priests bearing many idols, especially Kukailimoku.
Retainers with many of the fruits and fish forbidden to women.

The story:

The young king, Liholiho, enters from makai with his suite as indicated above. As the king nears the center of the stage, his mother, Keopuolani, comes to him and begs him to cast down the idols and abolish the tabu; although the king gives no sign of assent, his mother goes aside with the young prince, Kauikeaouli, and shares with him a banana, an unheard-of proceeding which the retainers regard with undisguised terror.

Kaahumanu now goes to the king with the same request, which she insistently repeats, indicating the action of Keopuolani and the prince. Liholiho at last nods his head in assent. Hewahewa and his young priests then cast down and trample upon the idols, setting fire to some of them. Kukailimoku is snatched away by a chief and hidden under his cloak. The people at first look on aghast, but soon join in the work of destruction, shouting joyfully, "Ua noa ka kapu!" The women, chiefesses and commoners, snatch at the bananas, cocoanuts and fish, and eat them with great gusto. All go off mauka shouting and eating together, although some still mutter, "Auwe, auwe!" in tones of great surprise.

PICTURE III

1820, the First Missionaries

THE CHORUS

Notes on the musical composition:

Surprise and excitement open the third chorus as its keynote, with a rhythmic theme in bold recitative by the men's voices, suggestive of cries of astonishment and the hurrying feet of crowds. A simple narrative, after the manner of a hymn, announces the arrival of the brig Thaddeus. The women's voices in harmony then follow in chorale form, introducing the symbolic figures of the three virtues, Faith, Hope and Charity, and the group of humble disciples whom they are leading to these isles of the sea. At the end, the chorale merges into the exultant recitative: "Arise, shine, for your light is come!"

The text of the chorus:

Came a messenger, crying, from the sea: "What is that great thing with branches? A forest come down into the sea, an island moving on the waters!"

And from the ship came seven men, with each man his wife, strangely white; and with them were five little children.

(Here enter the three symbolic figures of Faith, Hope, and Charity, clad in the symbolic colors, blue, light green and rose; they occupy the center of the stage until the close of the chorus, when they retire to a high rock at the makai end of the stage, where they remain apart and yet seem to be the guardian angels of the picture which follows.)

Leading them all came the three daughters of their God, that is, Faith, Hope, and Charity, which is called also Love.

For these men and women had heard the call of their God, saying, "Go ye to the ends of the Earth, even to the isles of the sea that wait for My Law. Go ye, prepare the way of the Lord. Arise, shine, for your light is come and the glory of the Lord is risen upon you. Arise, shine, for your light is come!"

THE PICTURE

Historical note:

The words of the messenger in the chorus were uttered by the Hawaiians on the arrival of Captain Cook's vessels in 1778, but are here used to heighten the dramatic effect.

In April, 1820, a group of fourteen missionaries, seven men with their wives, who were the first white women ever seen in these islands, reached Kailua, Hawaii, or as they then spelled it, Kirooah, Owhyhee. They had been inspired by the preaching of a young Hawaiian, Opukahaia (Obookiah), who went to New England on a whaling vessel in the hope of learning about the white man's God in order to return and teach his people; Opukahaia died before the mission could be made ready, but three other Hawaiian youths accompanied the mission as interpreters and helpers; with them came also George Kaumualii, heir-apparent to the throne of Kauai, sent as a child to New England to learn the white man's ways.

Five important members of the mission were the children of the farmer, Daniel Chamberlain; the entire family returned to the United States in 1823, but they were all very influential members of the mission as long as they stayed. Dexter, Nathan and Mary, the three oldest, became indispensable as teachers on different islands, not only because the natives were strongly attracted to them, but also because they acquired the Hawaiian language much more rapidly than their elders. Daniel, about five years old, became the favorite teacher of the grim old warrior, Kalanimoku, who would learn of no one else. And Nancy, the baby, whom the natives adored, was not only instrumental in obtaining permission for the whole company to land and take up its work, but also became an important source of supply, for the natives brought her daily hookupus, very substantial presents of food, varying from two hogs to a hand of bananas.

The hymn used is the one sung by Rev. Hiram Bingham and Rev. Asa Thurston at their ordination in Connecticut in 1819 and again from the mast of the Thaddeus as she neared the shores of Hawaii.

The cast:

All the Hawaiians as in Pictures I and II, except Kamehameha the Great.
Brother and Sister Bingham.
Brother and Sister Chamberlain with their five children.
Brother and Sister Holman.
Brother and Sister Loomis.
Brother and Sister Ruggles.
Brother and Sister Thurston.
Brother and Sister Whitney.
Thomas Hopu, Hawaiian helper from the mission school in Connecticut.
William Kenui, Hawaiian helper from the mission school in Connecticut.
John Honolii, Hawaiian helper from the mission school in Connecticut.
George Kaumualii, son of the king of Kauai, returning home.
A Hawaiian messenger.
A group of commoners who help the missionaries carry their luggage.

The story:

At the close of the chorus, the messenger runs across the stage from makai, pointing to the sea and shouting. Crowds of natives run from mauka. The chiefs approach in a more stately manner, attended by their kahili-bearers.

The group of fourteen missionaries with the five children appears makai with the three Hawaiian youths and the Kauai prince, all attended by a few half-clad natives who are helping them with boxes and bundles.

The natives press forward, caressing the strange white children and peering under the ladies' poke-bonnets. Nancy is especially the object of curiosity. Even the chiefs come forward a little and one of the chiefesses begs Mrs. Chamberlain to lend Nancy to her, after the easy-going Hawaiian fashion. The mother, much distressed, hesitates at first, but finally gives her baby up, to the intense delight of all the natives.

The missionaries begin to step forward. At this, Kaahumanu raises a warning hand, as if to bid them wait for permission. The natives retreat in a body so that they form a sêparate group in which the chiefs, one still holding the white baby, deliberate seriously with many gestures, pointing repeatedly to the baby with them and to her distant mother. The missionaries gather in a close group, the anxious mother in an attitude of prayer; two or three of them commence to sing the Head of the Church Triumphant. During the singing a large CROSS, previously concealed by trees, appears on the hill against the sky where it remains until the close of the pageant.

The natives have listened to the hymn in great wonder. When it comes to an end, the chiefs return with the baby, and Kaahumanu for-

mally gives the permission to land; the demeanor of the queen regent is haughty and proud as she offers the missionaries two fingers, instead of her whole hand, to shake. Mrs. Chamberlain, as indeed the whole company, is overjoyed. The natives begin to bring Nancy a great hookupu, and lead the white strangers all off mauka. Kaahumanu alone goes out makai with her immediate following.

THE QUEEN AT WAIMEA, OAHU, RECOMMENDING CHRISTIANITY

From page 295 of the History of the Sandwich Islands by Hiram Bingham. The occasion was that of a religious tour of Oahu undertaken by Queen Kaahumanu in 1826 with a company of native and foreign teachers. The engraving on wood was taken from a sketch made by Mr. Bingham at the time of the expedition.

PICTURE IV

1822, One of the First Public Schools in Hawaii

THE CHORUS

Notes on the musical composition:

Indicative of the darkness of the untaught mind in a life of barbarism, the chorus of the fourth picture begins with an octave minor theme in the bass and alto, by the men's voices. An abrupt change to a bright major theme suggests the purpose and endeavor of the little mission band.

The text of the chorus:

"Darkness covered the Earth, and gross darkness the people."

"And the Lord said unto his disciples: 'Go, therefore, and teach this people whom I shall call to hearken unto

your teaching.' 'For lo, I am with you alway, I will never leave you, nor forsake you.'"

THE PICTURE

The cast:

Two missionary fathers.
Two Hawaiians with conch shells.
Kaahumanu in her blue handcart.
Kaahumanu's "four little hapa-haoles."
Chiefs and chiefesses in attendance on the queen regent.
Boki, governor of Oahu.
Liliha, his wife.
Numerous chiefs and commoners of both sexes.
A number of Hawaiian children.
Two missionary mothers.
The five Chamberlain children.
A Hawaiian with a live chicken.

The story:

Two missionary fathers enter from mauka, carrying Bibles, primers, slates and pencils. The Hawaiians who accompany them carry large conch shells which they blow loudly. Natives begin to gather from all points. Kaahumanu, regally disposed in her chariot, appears much more gracious and interested than formerly in what the missionaries are doing. Boki and Liliha, in the attitude of the famous picture, seem rather supercilious; Boki demands that only the chiefs shall receive the new learning, but the democratic missionary teachers insist that it is for commoner and chief alike. Kaahumanu, with a wave of her hand, dismisses Boki's interruption, and beckons all the Hawaiians to partake of the intellectual feast.

Two missionary mothers with the five children, approach from mauka. Natives run to join them, begging each a child, until the white ladies enter the school quite alone.

The pupils are grouped on the ground. The missionary fathers instruct the men with primers and Bibles. The women are grouped around the two ladies who have set their children to work by themselves on their spelling-books. Several Hawaiian women are sent back to the house for a spinning-wheel; others struggle with needle and thread, work over which they sing in steady rhythm as they are accustomed to do over their own primitive household tasks. One group tries again and again to sing do-re-mi (pa-ko-li) from a large hymn book.

A native comes in with a live chicken which he excitedly barters for a Bible. All the scholars groan and scratch their heads over the unaccustomed work; some glance enviously across to the white children who seem to be learning so easily; one native finally steals over and persuades one of the children to teach him; gradually each child be-

comes the center of a group of interested and eager natives who laboriously repeat the alphabet after their young teacher.

The conch shells sound again. The school breaks up with much coughing, stretching and throat-clearing. All pass out whence they came, principally mauka.

PICTURE V

1824, Kapiolani, a Defender of the New Faith

THE CHORUS

Notes on the musical composition:

The spirited, fearless determination and absolute faith of Kapiolani are here symbolized by a clear, defiant major theme expressed in hymn form, the men's voices giving the narrative portion, the women's voices calling out the very words of the daring princess. The chorus ends with a song of faith and praise to Jehovah. In the closing orchestration, a modification of the theme gives expression to the divine covenant or promise of reward for sincere belief.

The text of the chorus:

There were many daughters of the land, noble daughters of Hawaii, who learned to love the God of the new faith. One among them, Kapiolani, said: "I will defy even Pele, the great Goddess of Fire! I fear not even Pele! For it is the Lord Jehovah who kindled the fire in the Volcano, the Lord Jehovah and none other."

And when she had done so, all cried aloud: "Let every thing that hath breath praise the Lord."

THE PICTURE

Historical note:

The Princess Kapiolani, one of the first converts to Christianity and so familiar a figure in the history of modern Hawaii, is easily entitled to the distinction of being one of the bravest women in the history of the entire world.

The cast:

Kapiolani, a very high chiefess.
Naihe, a high chief, her husband.
Pele, goddess of the volcano.
Keanini, high priestess of Pele.
Two priestesses with Keanini.
Retinue of chiefesses with Kapiolani.
Kahus carrying provisions for the journey of 100 miles on foot across the mountains.
Mr. Goodrich, a missionary from Hilo.
A Hawaiian attendant with Mr. Goodrich.

The story:

Smoke is seen to be issuing from a rocky ledge which represents the volcano of Kilauea.

The Princess Kapiolani enters from mauka, preceded by her kahus

with food in ti-leaves and calabashes. She stops about center stage and indicating to her followers the distant volcano, cries out, "I fear not Pele, the Lord Jehovah is my God."

At this, the smoke pours from the volcano in dense clouds and through it emerges the figure of the legendary goddess Pele. (She was traditionally a foreigner with red hair, as evinced by the fine-spun volcanic substance of the color of burnished bronze and popularly known as "Pele's hair.") Pele carries in one hand a long roll of tapa, which she flings down the mountainside toward Kapiolani with an angry, disdainful gesture; she then calls to her priestesses, who appear from near the side of the volcano. As they approach, Pele is again swallowed up by the smoke from which she has only partly emerged like a tongue of flame. Kapiolani, undaunted, is meanwhile climbing the mountain with her retinue. At her approach, Keanini picks up the roll of tapa, the pretended word (pala-pala) of Pele, and with it she attempts to dissuade Kapiolani from her rash resolve. Kapiolani, in turn, produces her Bible, carried for her by an attendant, and refuses to be convinced by the threats of the prophetess. Keanini at length begins to cower before the firmness of the princess.

Mr. Goodrich approaches with his attendant from upper stage, coming to the support of Kapiolani, who then goes to the brink of the crater, where she picks and eats ohelo berries, sacred to Pele. Her followers look on dismayed. She, undaunted, breaks the second great tabu of Pele by throwing stones into the crater. She cries out: "Jehovah is my God."

All wait in tense suspense, but nothing untoward happens. Kapiolani bids them kneel in prayer for an instant. Then all rise and sing the Doxology in Hawaiian. All disperse whence they came, Naihe, Kapiolani's husband, approaching to meet her as she nears her home.

PICTURE VI

1839-1848

The Freedom of Law Under a Constitutional King

THE CHORUS

Notes on the musical composition:

A dignified processional for Justice and Democracy ushers in, with more than a touch of regal majesty, the rule of law and order under the wise constitutional king. Accompanying it is a reminiscence of past barbarism in the minor, suggesting the passing of both the red war-god and the absolute power of the primitive chief. A second processional brings on commoner and chief, "taking each his lawful title to his land." And the freedom of religious belief is expressed in a hymn form which, ruling out all discord, watches the rising of the "Sun of Righteousness with healing in his wings."

The text of the chorus:

Then followed justice and democracy that made the law to be the same for every man. The wise king, Kauikeaouli, said: "The power is not from the king, but from God and the people."

No longer now the unjust seizing of land; dead is the red God of War, Kukailimoku; gone forever the cruel power of the chief. Commoner and chief came alike before the law in the Great Mahele, taking each his title to his land, the land of Hawaii-nei.

Other faiths, too, brought of their good to Hawaii, all religions arose like the Sun of Righteousness with healing in his wings, and all were as one before the law.

THE PICTURE

Historical note:

Following the good advice of his councillors, Kauikeaouli, or Kamehameha III, issued in 1839 a Declaration of Rights, "the Magna Charta of Hawaiian Freedom," which granted among other wise provisions, absolute freedom of religious belief and observance. The first Constitution followed in 1840, establishing a representative government. In 1848 came the great Mahele, the division of the land and the giving to commoner and chief alike a written title to the land on which he lived. In this connection, the significance of the name of the war-god, Kukailimoku, "the unjust seizing of land," is of particular interest. Of the original document of the Constitution nothing is now known. The original Mahele book, however, with interesting seals and signatures, is still used for constant reference in the territorial Land Office in the Capitol.

The cast:

Kauikeaouli, the king, called also Kamehameha III.
Haalilio, private secretary to the king.
Major Maikai, the king's aide.
Keoni-ana-opio, premier, a son of John Young.
Judge John Ii, Associate Justice of the Supreme Court and member of the Land Commission.
Dr. Gerrit P. Judd, Minister of Finance and confidential adviser to the king.
Rev. William Richards, Minister of Public Instruction.
Hon. Robert C. Wyllie, Secretary of State.
Judge William L. Lee, Chief Justice.
Rev. Richard Armstrong, adviser to the king.
A Catholic priest.
An Episcopal bishop.
Five law-makers with Judge Ii.
Chiefs and commoners bringing petitions to the king.

The story:

The king, in uniform and decorated with his numerous medals of honor, enters from makai with his aide and advisers. Judge Ii, followed by the law-makers who carry a large parchment and a number

of smaller ones, comes in after the king. Kauikeaouli seems troubled and anxious; the chiefs and commoners, as well as the two clerical gentlemen, press about the king, seeking redress for wrongs; the king, with a wave of his hand, deprecates his own power and indicates again the group of law-makers.

The legislators approach the king with the completed document. There is a certain deference in all the supplicants about the king, but no one now thinks of crawling into his presence, and there is a conspicuous absence of servility and fear. The king reads the document of the constitution and signs it solemnly.

The group of law-makers then present smaller parchments, or land titles, to the Hawaiian petitioners, and other similar documents to the two gentlemen in clerical garb.

Judge Ii, holding the large document, then proclaims in a loud voice the principles of the constitution: "Hawaii is governed by all its people. The land is free. Religion is free. The law is free to all."

All exeunt mauka.

PICTURE VII

1831-1920, The Evolution of Industry

THE CHORUS

Notes on the musical composition:

In the seventh chorus, a clanging, hammering octave theme in the bass introduces the problems and development of ancient and modern industry in Hawaii. This is sung by men's voices only, and closes with the call of the immigrant laborers from distant lands.

The text of the chorus:

To Hawaii, wise already in the arts of husbandry, came the vast engines of modern industry who, with her handmaiden, science, delved deep in field and laboratory, her emissaries speeding far over land and sea.

And when young Hawaii could no longer compass the great toil, so fruitful and abundant the harvests, there arose quickly the sons and daughters of many distant lands, calling to Hawaii, "Let us do our part!"

THE PICTURE

The cast:

Hawaii, a symbolic figure, clad in fine white tapa.

A group of Hawaiian laborers in the malo and women in figured tapa, representing the handwork of ancient Hawaii:

A farmer with his o-o and taro roots.

A fisherman with hooks and net.

A wood-cutter with his stone adz.

A poi-pounder with his stone mallet.
A tapa-beater with her bamboo beater.
A bird-catcher holding birds in his hands.
A mat-weaver with strips of lauhala.
A calabash-maker scraping an unfinished calabash.
A man selling bundles of pili grass suspended on a long pole which he carries over his shoulders.
A man selling poi in large calabashes swung from his shoulders.

A group of white men representing the modern machines of industry and its related sciences:
A teacher of 1820 with spectacles and a large book as well as a spade.
A printer of 1830 with his printing press.
A surveyor of 1840 with his tripod.
A planter of 1850 with the rollers of a primitive sugar mill.
A botanist of 1860 studying flowers and cane-stalks.
A forester of 1870 with young trees.
An entomologist of 1880 with his microscope.
A railway engineer of 1890 in the greasy cap and suit of his calling.
A chemist of 1900 with jars and tubes.
The president of the University of Hawaii in his robes.
Agricultural laborers and mechanics of today.

A Piper, the Spirit of Cooperation, in short brown tunic.

A group of 150 kindergarten children, with their leaders, of the six immigrant nationalities: Chinese, Portuguese, Japanese, Filipino, Porto Rican (or Spanish), and Korean, all in their national costumes. They carry leaves and stalks of Hawaii's leading products: sugar, taro, rice, pineapple, banana and coffee.

The story:

Hawaii enters from mauka, attended by the Hawaiian industries. Toward them from makai come the modern industries and sciences with their offerings. As the second group nears the center of the stage, the Piper, calling on his flute, dances down over the hill, summoning the foreign children, who run on from all directions, calling, "Let us do our part!" They gather in a group in the foreground. Hawaii is above them all, the two adult groups below her, on both sides. The children, accompanied by the piper's flute, sing the Song of the Taro and the Song of the Rice, by Mrs. Anna B. Tucker; the Song of the Sugar-Cane, by Miss Grace Robertson; and the Song of Thanksgiving, led by Mrs. Mary D. Frear. At the close of the songs, the children, led by the Piper, troop off mauka, followed by both groups of industries. Hawaii remains in the center, alone, on a slight eminence.

PICTURE VIII

1898, Hawaii and America

THE CHORUS

Notes on the musical composition:

The final chorus is rendered by men's and women's voices. In it there is embodied the stately dignity of Hawaii, who in taking the hand of her older

sister, America, with all the protection that it implies, does yet in a very real sense relinquish her independent royalty. In it there is likewise embodied the stirring pride of true patriotism, that glow and ardor to which the noblest aspirations of every heart instinctively respond, but which only music can fitly express.

The text of the chorus:

And lastly came the older sister nation, America, to join fair Hawaii, the green and fruitful Isles of the Pacific, fair Hawaii, to be sheltered by the continental States, to become one at last with the great nations of the Earth.

THE PICTURE

During the singing of the chorus, the figure of America enters from makai. She is clad in white with broad bands of red at the sides, wearing a bright star on her forehead from which streams out a long, filmy veil of deep blue set with smaller silver stars. She extends her hand to Hawaii, who descends a few steps and takes the hand of America, which she continues to hold.

At the close of the chorus, the entire audience rises and sings with the chorus and the band the Hawaiian national anthem, "Hawaii Ponoi," and the first stanza of "America." This latter is peculiarly appropriate in that it celebrates at once the ter-centenary of our national Pilgrims of Plymouth and the centenary of our local Pilgrims of Kailua.

HAWAII PONOI.

Words by King Kalakaua
Music by Capt. Henri Berger

Hawaii ponoi,
Nana i kou Moi,
Ka Lani Alii,—Ke Alii!
Makua Lani E, Kamehameha E,
Na kaua e pale,
Me ka ihe.

AMERICA.

My country! 'tis of thee,
Sweet land of liberty,
Of thee I sing!
Land where my fathers died,
Land of the pilgrims' pride,
From every mountain side
Let freedom ring!

All are re-seated. Hawaii and America step back and up to a commanding position on a high rock makai of the stage, where they remain throughout the final picture.

PICTURE IX

1820-1920, The Progression of a Century

The final procession is led by the three symbolic figures of Faith,

Hope and Charity. In addition to her costume of blue and lavender, Faith carries on a long staff the torch of absolute belief and devotion, symbol of the glow and purifying nature of faith. Hope, clad in the bright green of perennial spring, carries a branch of tender green leaves and buds, signifying anticipation and promise of fulfillment. Charity, or Love, in soft rose, carries as her symbol a long-stemmed rose, that fairest of flowers, which, unstinted, opens its heart of beauty and fragrance to all the world. The participants, numbering between 1500 and 2000, represent the efforts of the civilization of today: the churches, the schools, and constructive societies. All carry long banners, those for the churches in blue, bearing a cross, the symbol of the church, and below it the date of the foundation of the individual church; those for the schools in light green, bearing a lighted lamp, the symbol of learning, and below it the date of the foundation of the individual school; those for the constructive societies in rose, bearing, above the appropriate date, a circle, the universal symbol of all-embracing love, the great ideal, of which Whittier says: *Deep below as high above, Sweeps the circle of God's love.*

The list of these constructive organizations of our modern civilization cannot, owing to their great number, be comprehensive, but it does aim to include a broad representation of the constructive effort which is striving for the welfare and best interests of Hawaii-nei.

Under the direction of Capt. Baker, the Hawaiian Band begins the processional, an orchestration of the old hymn, "The Head of the Church Triumphant." Faith appears from makai, comes to center stage, and proceeds directly to the front. With their banners, representatives of the churches on all the islands approach in two columns, one from mauka, the other from makai back, and converge toward Faith. As the first pair reaches her, Faith turns and proceeds slowly up the hill toward the CROSS, the churches following in groups of four. Far above the stage all separate to form an open triangle with Faith as the apex toward the CROSS.

As the churches pass, Hope appears and proceeds as did Faith. The music changes to "The Lord Is Great," by Mendelssohn. Representatives of public and private schools on all the islands follow the symbolic figure of Hope. She takes her place at the base of the mauka side of the triangle, her followers passing inside the blue banners to form a green triangle inside the blue.

Charity proceeds as did the others, taking her place at the base of the makai side of the triangle. Her followers, representatives of the different constructive organizations on all the islands, pass

inside both the blue and the green banners to form a third triangle, the rose, within the blue and the green.

Meanwhile the cast of the preceding eight pictures has taken its place at the mauka end of the stage, the Hawaiians with their spears and bright cloaks at the back, the missionary figures with them, below them the industries, and in front of them all the little foreign immigrants led by the brown Piper.

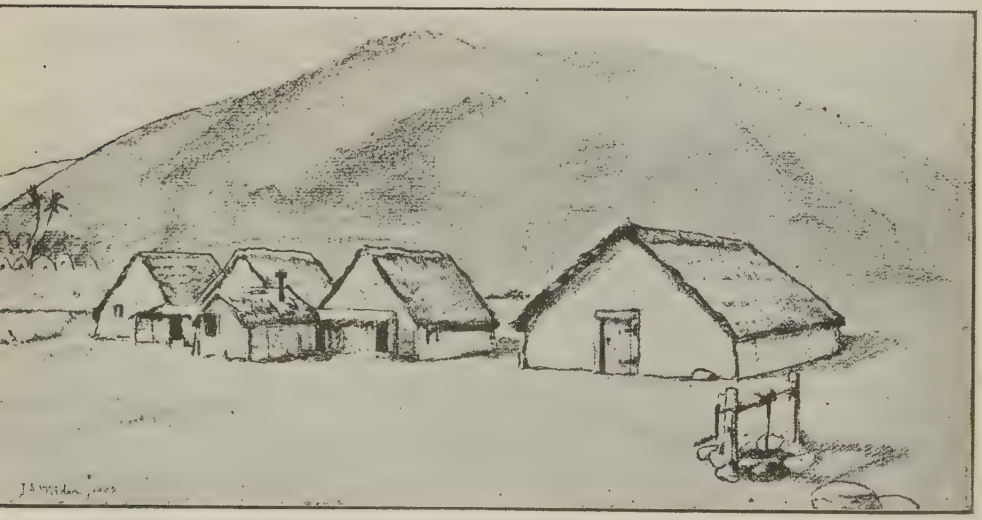
All banners are held high and all participants face half-way toward Faith and the CROSS, while the band plays the

POSTLUDE

THE HEAVENS ARE TELLING THE GLORY OF GOD - *Haydn*

Directed by Capt. Baker of the Hawaiian Band

Rather than the end, this is but the beginning. For thus, on the threshold of the second century, the first era of one hundred years flings out its challenge.



MISSIONARY ROW
Dwellings built for the Mission by Boki in 1820

CAST OF CHARACTERS

PICTURE I.

Kamehameha the Great.....George Kealohapauole
Queen Kaahumanu.....Kamaeokalani Mahoe
Queen Kalakua (Kaheiheimalie).....Kalola Kinney
Queen Keopuolani.....Keopuolani Kali
Queen Peleuli.....Emilia King
Queen Kanekapolei.....Keliana Bishaw
Prince Liholiho.....Hugo Kanae
Princess Kamamalu.....Cecelia Kaeo
Princess Kinau.....Rose Holt
Prince Kauikeaouli, five years old.....Kekuiapoiwa Kali
Kalanimoku.....Rev. Samuel Kamaiopili
Kekauluohi.....Helen Kamaiopili
Kaoleioku.....Archie Hoapili
Hoapili.....Fred W. Beckley
Hoolulu.....Fred Beckley, Jr.
Keeaumoku.....Isaac Kaopua
Hewahewa.....J. K. Mokumaia
John Young.....Twigg Smith
Isaac Davis.....Lester Hull
Capt. George Beckley.....Leander Beckley
Don Francisco Marin.....Boki Reis
Keaulumoku.....Pilimana
Kahili-bearer to Kamehameha.....Kamoa
Chiefess Court Ladies to:
Kaahumanu.....Lahilahi Webb
Kaahumanu.....Kamaile Kamanaoulu
Kaahumanu.....Maka Woolsey
Keopuolani.....Kapuaheilani
Keopuolani.....Mabel Uhaekaahuula
Kaheiheimalie.....Kamaeokalani Lewis
Kaheiheimalie.....Emily Siemsen
Peleuli.....Mary Padigan
Kanekapolei.....Keahiluahine
Kinau.....Elizabeth Holt
Kamamalu.....Kemelia Holt
Kahahana, defeated Princess of Oahu.....Mabel Hutchinson
Defeated Chiefs of Oahu.....William Makawao and Daniel MacGregor
Defeated Chiefesses (Amazons) of Oahu.....
.....Elsie Gay, Mary Jane Brown, May Gay, Anna Maertens
Ilamoku.....Ed. Morino
Two Tapa-beaters.....Naha and Maluihiikeaoihilanikapu Kalauokalani
Their Attendant.....Iaahuia
Assisted by six students from the Normal School
Chiefs, chiefesses and commoners in attendance on the royalty, played by ten girls from Kaiulani Home, twenty Kamehameha School cadets, and thirty men and women from Kaumakapili Church
Four Hula-girls and their drum-beater

PICTURE II.

The cast is the same as for the preceding picture, except for the absence of Kamehameha the Great.

PICTURE III.

Faith, Hope, Charity.....Julie Giffard, Gertrude Blake, Gretchen Waterhouse
The Hawaiians as in Pictures I and II
A Hawaiian Messenger.....Roland Gay
Brother and Sister Bingham.....Charles Sutherland, May Edgecomb
Brother and Sister Chamberlain.....Will Chamberlain, Marion Erdman

Brother and Sister Holman.....Frederick Forbes, Gretchen Bierbach
Brother and Sister Loomis.....Andrew Westervelt, Gussie Mann
Brother and Sister Ruggles.....John Erdman, Roselle Wall
Brother and Sister Thurston.....Lorrin Andrews, Jr., Anna Cooke
Brother and Sister Whitney.....Philip Weaver, Edna Scott
Thomas Hopu .....Samuel Fuller
William Kenui .....William Isaacs
John Honolii .....Henry Copp
Prince George Kaumualii .....James Aylett
Dexter Chamberlain .....Jack Waterhouse
Nathan Chamberlain .....Walter Giffard
Mary Chamberlain .....Dorothy Judd
Daniel Chamberlain .....Jack Peck
Nancy Chamberlain .....Jean Erdman
A group of Hawaiians who help carry the luggage

The chorus which sings the hymn behind the scenes includes: Messrs. Baseler, Birnie, Brown, Christie, Dillingham, Hall, Keeff, Chester Livingston, Stanley Livingston, Mott-Smith, Noble, Reed and Wall.

PICTURE IV.

Two Missionary Fathers.....Philip Weaver, John Erdman
Two Hawaiians with conch shells.....Carlos Stone, Roland Gay
Kaahumanu, Queen Regent.....Kamaeokalani Mahoe
Her "four little hapa-haoles".....
.....Elsie Gay, May Gay, Mary Jane Brown, Anna Maertens
Chiefs and Chiefesses in attendance on the Queen Regent
Boki, Governor of Oahu.....Rev. Akaiko Akana
Liliha .....Lani Hutchinson
Numerous chiefs and chiefesses, also commoners
A number of Hawaiian children
Two Missionary Mothers.....Marion Erdman, Edna Scott
The five Chamberlain children as in Picture III
A Hawaiian with a live chicken.....John Naiwi

PICTURE V.

Princess Kapiolani .....Irene Dickson
Pele .....Frances Jones
Naihe .....Hugo Kanae
Keanini .....Ululani Robertson
Priestesses with Keanini .....
.....Kekulani Burgess, Harriet Beamer, Louisiana Devauchelle
Chiefs and Chiefesses in Kapiolani's retinue
Kahus with provisions for the journey
Mr. Goodrich .....John Erdman
His kahu .....Akaiko Akana

PICTURE VI.

King Kauikeaouli .....David Hoapili, Jr.
Haalilio .....John Naiwi
Major Maikai .....Boki Reis
Keoni Ana Opio .....George Beckley
Judge John Ii.....O. Holstein
Five Hawaiian Legislators with Judge Ii
Dr. Gerrit P. Judd.....Henry Judd
Rev. William Richards.....Charles Judd
Hon. Robert C. Wyllie.....John Fleming
Judge William L. Lee.....Walter Frear
Rev. Richard Armstrong .....Philip Weaver
A Catholic Priest .....Fred G. W. Cooper
An Episcopal Bishop .....Robbins Anderson
Chiefs and Commoners bringing petitions to the king

PICTURE VII.

Hawaii .....Mercedes Hutchinson
Hawaiian Industries:
A farmer .....Dude Miller
A fisherman .....Duke Kahanamoku
A wood-cutter .....Lukela Kaupiko
A poi-pounder .....Isaac Kaopua
A tapa-beater .....Maluihiikeaoihiianikapu Kalauokalani
A bird-catcher .....William Makawao
A mat-weaver .....Emilia King
A calabash-maker .....John Naiwi
A man selling grass .....David Kahanamoku
A man selling poi .....
A Group for Modern Industry, including:
Science and Learning
Agriculture
Mechanics
A Piper .....Rosamond Morgan
One hundred and fifty kindergarten children from the following centers:
Chinese, Beretania Street,.....led by Dorothy Wood
Portuguese, Miller Street .....led by Mrs. Pflueger
Japanese, Castle Kindergarten.....led by Mrs. Daingerfield
Korean, Korean Primary School.....led by Mr. Lee
Filipino, from various schools.....led by Mrs. Barza
Spanish, Kalihi-kai Kindergarten.....led by Dorothy Guild

PICTURES VIII and IX.

Hawaii .....Mercedes Hutchinson
America .....Frances Lyman
Faith, Hope and Charity as in Picture III
Fifty captains from the women's faculty of Kawaiahao Seminary, Mills Institute and Punahou School
Two thousand representatives from Hawaii's churches, schools and other constructive agencies:

CHURCHES—

Evangelical and allied churches and missions of all nationalities on all the islands.

SCHOOLS—

Public Schools
Mission Schools
Private Schools, except those exclusively for foreign languages

OTHER CONSTRUCTIVE AGENCIES—

Hospitals
Commercial Clubs
Chinese Societies
Portuguese Societies
Japanese Societies
Korean Societies
Filipino Societies
Fraternal Organizations
Libraries
Newspapers
Public Utilites
Federal Offices
Territorial Offices
Representatives of Foreign Countries
United States Army
United States Navy
Social Welfare Agencies
Religious Welfare Agencies
Miscellaneous Clubs for Health, Recreation, Study and Patriotic Purposes
All similar organizations on Hawaii, Maui, Molokai, Kauai

NOTE:—The Pageant Committee regrets to state that only a very incomplete list of the names of these representatives is at hand at the time of sending the program to press. It is impossible, therefore, to acknowledge the courtesy of their acceptance by printing the full list of names.

TUESDAY, APRIL 13

8:00 P. M., Wilcox Hall, Mills School

PLAY, "A THOUSAND YEARS AGO"

By Percy Mackaye

Given by the Oriental Students of the Mid-Pacific Institute

CAST OF CHARACTERS:

Tourandot, Princess of Peking.....Junichi Wakuya
Altoum, her father, Emperor of China.....Takeo Murakami
Zelima, her slave.....Kenso Nushida
Calaf, Prince of Astrakhan.....Moriso Matsuno
Barak, his servitor.....Shigeru Hirotsu
Chang, chief eunuch.....Shizuo Omura

Scaramouche.....	Vagabond players from Italy	.....Shigeichi Shiraki
Punchinello.....		.....Albert H. Wong
Pantaloon.....		.....Toworu Kunikiyo
Harlequin (mute).....		.....Moy Hee Chong

Capocomico, their leader.....Yasuo Goto
Lords of the Royal Divan—Leong Wah Han, Yasuo Kitagawa, Yoshio Taketa, Yoshio Matsuki
Soldiers of Peking—Ah Loy Mau, Mitsuo Nishihara, Kenji Nishihara, Au Tai Chun, Archie Ho, Look Tai Chan, Seichi Takeguchi, Bunji Kashiwagi
Archie Ho, Look Tai Chan, Seichi Takeguchi, Bunji Kashiwagi
Tea-bearers.....Lo Ah Fong, Shunma Hino
Court Attendants.....Jack Ohashi, Tsuno Koike
Slave Girls of the Royal Harem—Julius Yap, Doo Sai Chow, Akui Gonsalves, Lo So May
Eunuch .....Takeshi Tsuda
Headsman.....Hee Hung Chow
Priests.....Kum Lin, Look Tai Chong
Idol of the Royal Divan.....Allen Farm

WEDNESDAY, APRIL 14

Education Day

3:00 P. M., Mission Memorial Auditorium

CONFERENCE ON AMERICANIZATION

H. B. Wilson

Wilbur L. Cross, Dean of the Graduate School, Yale University

H. B. Wilson, Superintendent of Schools, Berkeley, California.

Open Forum

8:00 P. M.

WOMEN'S MASS MEETING IN KAWAIAHAO CHURCH

Under the Auspices of the Equal Suffrage Association

Mrs. J. M. Dowsett, Presiding

Musical Program directed by Miss Margaret Montague Cooke

Director of Music, Public Schools, Honolulu

Chorus from the Honolulu Normal and Training School

Address: "Today's Task for Women"
Aurelia Henry Reinhardt, LL.D.
President Mills College, California

THURSDAY, APRIL 15

Civic and Industrial Day

Wilbur L. Cross

10 A. M., Mission Memorial Auditorium

Conference

"What Shall Our Schools Teach?"

Addresses

Wilbur L. Cross, Dean of the Graduate School, Yale University

H. B. Wilson, Superintendent of Public Schools, Berkeley, California

Open Forum

3:00 P. M.

CIVIC AND INDUSTRIAL PARADE

Line of March

From Aala Park on King Street to Victoria Street, on Victoria to Beretania Street, on Beretania to River Street, dispersing there.

Grand Marshal

George H. Angus

Aides

Captain Perry M. Smoot, U. S. Infantry

Lieutenant Morton T. Seligman, U. S. Navy

Lieutenant Norman Caum, U. S. Infantry

Military Section

Coast Artillery Band

Coast Artilery, 1 Battalion—4 Companies
Commanded by Lt. Colonel Malcolm Young

Air Service, 1 Battalion—4 Companies
Commanded by Lieutenant H. H. Young

17th Cavalry Band

17 Cavalry, 1 Squadron—4 Troops
Commanded by Lt. Colonel A. H. Milton

Naval Band

Landing Force of Sailors from Fleet
Commanded by Commander I. C. Johnson

Royal Hawaiian Band

The National Guard

Kamehameha School Cadets

Punahou School Cadets.

Honolulu Military Academy

Honolulu Council, Boy Scouts of America
(Serving today; not parading)

CIVIC SECTION

Assistant Aide: Sgt. L. G. Craver, U. S. A.

Naval Band, Pearl Harbor

No. 1. A, B, C. Fire-fighting Progress.

Chief Thurston of the Fire Department tells in three realistic chapters how the art of putting out fires has been evolved so far as fighting machines are concerned. Honolulu has few conflagrations, and a department of which she is proud.

Pa-u Riders.

No. 2. Acceptance of Christianity by Kaahumanu.

This float is contributed by the Hawaiian Civic Club as the most appropriate with which to open the Centennial parade. Kamehameha's favorite Queen Kaahumanu, first by her determination to end the tabus and destroy the old religion, and second by her early acceptance of Christianity, proved to be by far the most powerful single force in determining the trend of the past one hundred years in Hawaii. The Queen, waited upon by her pipe and spittoon-bearers and by the hunchback kahili-waver, who was her constant attendant, is pictured as receiving the Scriptures from one of the early missionaries.

Kaahumanu Society.

Kawaiahao Church.

No. 3. Vancouver's Visit to Hawaii.

The greatest name in the pre-missionary story of Hawaii's contact with the outside world is George Vancouver. This British captain, a far higher type of

manhood than the discover Cook, was animated with the aim of doing all the good he could. Refusing consistently to sell any munitions of war, he blessed the Islands with gifts of orange trees, grape vines and other useful plants, to which he added later cattle, sheep and goats. With him began the custom of bringing here the finest fruits of all lands as well as the highest culture. He was the first to tell the Hawaiians about God, and thus helped prepare the way for the American mission.

It is peculiarly appropriate that the Metropolitan Meat Market should memorialize the man who made meat possible here.

Adult Detachment from Island Sunday Schools.

No. 4. Defiance of Pele.

Not only science, but commerce as well has been the foe of superstition because it manufacturers the wares which applied science has taught it to make and then carries these products to the ends of the world. It thus leads the untutored mind from the commodity to the scientific data which it illustrates, and teaches the scientific method, the greatest foe of superstition. The missionaries believed that education was the handmaiden of Christianity, hence they taught the truths of science. The most telling illustration of the power of such teaching to annihilate superstition was given by Kapiolani when she defied Pele. Davies & Co. here suggest the common ground which business dominated by Christian principles and Christian missionary work occupy.

Hui Oiwi.

Daughters and Sons of Hawaiian Warriors.

No. 5. The Welcome of the Thaddeus.

An enterprise with such varied lines of service as the von Hamm-Young Company and its associated corporations has well chosen the story of that vessel of blessing, the Thaddeus, to express its own interest in that ideal vehicle of transportation, the Automobile of 1920, and to represent in the welcome given by Hawaii to the New Comers of a century ago its own large contribution to the comfort of Modern Travelers.

Hale o na Alii.

No. 6. The Pioneer.

In April, 1817, under Captain Blanchard of the Bordeaux Packet, James Hunnewell of Boston visited these Islands on business. Again in April, 1820, as mate of the Thaddeus, with the same captain, he came, bringing the American missionaries. Thus early he laid the foundations of trade between Hawaii and America. The business house which he founded became in time Brewer & Co. Hunnewell believed that "merchandise promotes humanity, diffusing love from pole to pole." He was the first commercial Christian missionary here, and begat a long and honorable line of successors. Brewer & Co. in this float idealizes

the story of this sturdy pioneer, his vessel, and the globe he circumnavigated, the two living figures typifying Boston and Honolulu, the cities which he helped bind together.

Ahahui Hoopakele o na Poola.

No. 7. The Flag-raising on Thomas Square.

On February 25, 1843, a British naval officer, Lord George Paulet, read from the ramparts of the old Fort an act of cession of Hawaii to Great Britain, forced by him from King Kamehameha III. The flag of the Island Kingdom was then lowered and the British flag raised. Kamehameha appealed for justice to Queen Victoria.

On July 26 Rear Admiral Thomas, commander-in-chief of the British naval forces in the Pacific, sailed into Honolulu Harbor and declared that he had come to restore the sovereignty of Hawaii. Five days later, on the ground known as Thomas Square, the ceremony of restoration was completed, the Royal Standard of Kamehameha was raised, and the King gave to his nation the motto, "UA MAU KE EA O KA AINA I KA PONO" ("The life of the land is perpetuated in righteousness").

The float portraying this historic flag-raising is contributed by the British Club.

Order of Kamehameha, Hawaii Chapter No. 1.

No. 8. Hawaii's Pact of Prosperity.

The Treaty of Reciprocity between Hawaii and the United States was ratified in June, 1875, and the necessary laws to carry it into effect were passed in September, 1876. This ended a struggle on Hawaii's part which began in 1855 and was, according to Prof. Alexander, "perhaps the most important event in Hawaiian history since 1843." This treaty put Hawaii on the map commercially. The Chamber of Commerce in this float seizes the moment when King Kalakaua, attended by his chamberlains and in the presence of Messrs. S. B. Dole, H. A. P. Carter, C. R. Bishop and E. H. Allen, is affixing the seal royal to the document.

Longshoremen's Mutual Aid Association.

No. 9. Old-time Hawaiian Animals.

The dog and a small pig with long head and tiny erect ears were the only live stock bigger than a rat, which Captain Cook found on the Islands. The goat and deer brought here before the missionaries landed developed traits and looks of their own.

The Honolulu Iron Works, pioneer iron founders of Hawaii, whose sugar mill machinery is famed the world over, while devoted to the science and art of mechanism, today goes afield, as all true kamaainas in this Paradise are wont to do, and introduces us to these strange types of Island fauna which only lovers of remote and unfrequented spots are privileged to see.

No. 10. How the Century's Work Was Done.

Here Father Bingham is shown in consultation with Hawaiian friends. Many of the largest results of missionary work grew out of the intimacy of personal association.

Exhibited by Allen & Robinson, a firm which for seventy-five years has told the story of the close association of Hawaiian and American.

Fraternal Order of Eagles.

No. 11. A, B. The Coming of the Koreans.

In their flowing robes and airy hats, the Korean people floated to Hawaii as soon as the door of their nation opened. Japan shut it tight after her seizure of the Hermit Kingdom. The Koreans are making great progress here, and their influence is reacting for larger liberty in their home peninsula. Workers, students and merchants of the olden time and today, together with Christian ministers—for this people have welcomed the new religion with ardor—are depicted in these floats. The colors are the flag of Korea.

Korean Christians.

No. 12. The Making of Tapa.

The Hawaiian Woman of the olden time toilfully beat her clothing out of the tree fiber into textures of beauty adorned with simple artistic patterns.

This one of the lost arts of the past is revived for us of today by the Society of the Daughters of Hawaii, one of whose functions it is to preserve all that was best in the spirit of the Hawaiian race and transmit its grace to succeeding generations.

No. 13. The First Japanese Arrival.

Manjiro Nagahama was his name. Legally he came by act of God, blown across the ocean in a fishing boat. Father Damon hooked him and sent him to the mainland, where he studied navigation and then drifted back to Dai Nippon. There he translated a work on navigation into his native language. As mate of the Kanriu Maru he revisited Honolulu in 1860, when the first embassy to the United States was sent by the Shogun. He was a man of probity, an honorable pioneer of a great people, whose Honolulu Chamber of Commerce introduces him to us today.

Trail and Mountain Club.

No. 14. The Golden Isles of Sport.

Life, so exuberant and vibrant with energy that sport was as natural as breathing, was the story of Old Hawaii. When the missionaries landed they found a people who had developed a world of outdoor pastimes that demanded splendid muscles, rare skill, agility, daring and presence of mind. The Hawaiian antiquarian, David Malo, mentions no less than ten major sports. It is impossible to live healthily in this climate and neglect God's Out-of-doors.

Love's Biscuit and Bread Company, dealing in the Staff of that vigorous life which functions in sport as well as in worth-while work, very fittingly contributes this picture.

No. 15. The Two Flags.

Enveloped in the protecting folds of Old Glory, the banner held by a child, the symbol of the sincerity, openmindedness and friendliness of the Hawaiian nature, will always be cherished in these Islands with peculiar feelings of reverence and joy.

Alexander & Baldwin emphasize in this float two of the principles which dominate the conduct of their business—Faithfulness to the Hawaiian and Loyalty to Americanism. The broadening out of Hawaii into union with America has been the keynote of the political story of the past one hundre. years.

No. 16. Costumes Change, But Not Hearts.

The Daughters of the American Revolution live to emphasize the ties which bind us to a glorious past as an undying motive in the comng days to be true to our sacred heritage.

In these six vehicles the Revolutionary Dames of 1820, whose immediate sires had given to the world a new type of democracy destined to change the form of government for the entire human family, together with their great-granddaughters of this century of dazzling social progress, pass before us robed in the fashion of their respective times.

No. 17. The B. P. O. E.

Charity, Justice, Brotherly Love and Fidelity, the Guiding Spirits of the Benevolent and Protective Order of Elks, the Altar of Religion draped with the Flag of Loyalty and crowned with the Book of Revelation, above which the antlers of Protection extend, the sea beach which speaks the motto, "The Faults of Our Brothers We Write on the Sands," and the towering form of the Order's symbol, all tell the story of Elkdom portrayed in this scene.

The Elks.

No. 18. Old Hawaii and Education.

The story of the unquenchable passion for knowledge, which shook the Hawaiian race, boiled and overflowed throughout the entire Island group like a volcanic eruption as soon as the missionaries began their work here, is one of the romances of the history of human education.

Wall & Dougherty, a firm dedicated to art in precious metals and gems, have seized upon one of the dramatic incidents in this story when the high chief Boki and his chiefess wife Liliha gave to Hiram Bingham, one of the missionaries of the Thaddeus group, the land of Punahou, dedicated subsequently to the cause of Education.

No. 19. A, B, C, D. Hawaii Red Triangle.

The first section of Honolulu's Young Men's Christian Association parade entry spells Loyalty to Country. The American Flag and Y Banner, borne by members of the Boys' Division, tell forth this sentiment.

The automobile section next features the local inception of the Y.M.C.A. in this city, represented by the surviving charter members in the first motor, and its progress through the administration of past presidents in the next two machines. This section is flanked by Boys of the Boys' Division acting as Escort.

The third section unfolds in its float the ministry of the Y.M.C.A. At one end stands the Spirit of Hawaii; at the other a Globe surmounted by the Red Triangle supported by Corinthian columns, typifying the world-wide reach of Y activity. On either side of the Globe is the Bible, source of the Association's inspiration. In front is the Rock of Ages upholding a Cross, beside which a tiny lad in the attitude of prayer suggests the animating Life of the Spirit in the organization. To the rear a student in scholastic robe and mortar-board represents Mind, with the Lamp of Truth by his side, while the Athlete typifies the fully-developed Body.

The procession which follows the float represents the many-sidedness of the Y's departments—Boys', Physical, Educational, Religious, and Nuuanu with its inter-racial outreach.

No. 20. Self-determination.

The world studded with smaller nations has suddenly become conscious of the light of Liberty which illuminates them all and stirs in the breasts of their peoples the passion for self-determination. The Spirit of the Filipinos here lifts the petition of her people for larger Self-Government, while the Goddess smiles her assent. The Filipino National Association in Hawaii shows by this exhibit that its countrymen, while loyal to Uncle Sam, yearn for the fuller life of complete independence.

No. 21. Odd-fellow-ship.

Honolulu boasts the oldest lodge of the Independent Order of Odd Fellows west of the Rockies. Both of the lodges in our city unite in this symbolic representation of the Spirit of their Order. The Odd-Fellowship carries its freightage of ideals, Friendship, Love and Truth, wherever men go in quest of fortune or on errands of service.

No. 22. Truth in Advertising.

Community welfare, promotion of happier living and better means of transportation, all to be secured through truth telling in advertising, are the more important aims of Ad Club service. In clubdom the most democratic, the least conventional and direct in its straightforward methods, the Ad Club is of the very essence of Americanism in serving the entire community.

Ad Club.

Salvation Army Girls' Band.

No. 23. A, B. Two-sided Work.

General Booth of the Salvation Army was the first great Christian evangelist who, beginning his work with the sole aim of saving individuals, found that he would fail unless his message was made social. The Salvation Army then became a social force. In this community this side of its activity has almost overshadowed all others. In this float the Army tells the story of its spiritual and social departments.

No. 24. Hawaiian Board Autos.

These carry the past and present mmebers of the Hawaiian Board, successor to the American Board which sent out the Pioneers. Two of these, Rev. H. H. Parker and Mr. P. C. Jones, have been members of the Hawaiian Board for more than fifty years.

No. 25. The Union of the East and West.

Throughout its seventy-seven years of activity, The Friend—oldest newspaper west of the Rockies—has unswervingly championed the cause of a Common Human Family. Its mission is to help bind the Men of the Orient and the Men of the Occident into one great mutual endeavor to realize the ideals of the Cross of Christ.

No. 26. A, B. The Great Social Advance.

Nothing in the past one hundred years is more impressive than the movement toward brotherhood. The world is today in the very throes of the process. Hawaii quickly responded to this human trend, and years ago began to add social features to its missionary endeavor. The most outstanding factor in this work for community betterment has been Palama Settlement, which illustrates in these two floats its Medical and Social departments.

No. 27. The Coming of the Hibiscus.

Hawaii's life today is a wonderful exhibit of composites. Not only is its population representative of many and very diverse races, but its flora and fauna are a kaleidoscope of contributions from all the world over. Brought to our shores by men of every nationality—in itself a triumph of transportation —these gifts of other lands have been built into the structure which we call Hawaii Nei.

Because transportation and upbuilding are of the very essence of the business of the Honolulu Construction and Draying Company, it presents the story of the coming to the Islands of the first Hibiscus flower, brought, so tradition says, by the Spaniard Don Francisco de Paula Marin, the trusted friend of the great Kamehameha.

Girl Scouts.

No. 28. The Out-reaching Influence of the Y. W. C. A.

The central figure is the Spirit of the Young Women's Christian Associa-

tion. The ribbons typify the invisible chords of physical, intellectual, social and spiritual influence which bind into a unity of Christian sisterhood women and maidens of all the races in our polyglot population.

No. 29. A Step in Americanization.

Girls working with fine enthusiasm for the Red Cross, and school boys shouldering the hoe to labor in sugar and pineapple fields and in home gardens, all with the ambition to do their bit to win the Great War, is the tale told in this float by the Japanese Chamber of Commerce, as well as registered all over the Territory from 1917 to 1919.

No. 30. The Spirit of the Y.

Soldier, marine and sailor ministered unto by uniformed secretaries, men and women, through the instrumentalities of Religion as typified by Cross and Anchor, Education embodied in works of learning, and Athletics foreshadowed by the emblems of our national game, all have a part in unfolding the spirit of the Army and Navy Young Men's Christian Association, faithfully serving, honored and loved wherever Old Glory waves.

No. 31. The Rotary Wheel.

This Wheel, the emblem of the Rotary Club, is in horizontal position, with the Goddess of Service in the center and supported by Rotarians. The motto is, "E Hookauwa, Aole no ka Uku." "He who serves best profits most." "Service not self."

The Rotary Club is an organization of business and professional men for the fostering of ethics and the principle of the Golden Rule in business and professional relations along lines of service to others, and not of personal attainment.

Rotary Club.

No. 32. The Flower of a Myriad Blooms.

This choice suggestion of the variety and beauty of life in the open in Hawaii has been chosen by the Women of Honolulu's Outdoor Circle to symbolize their ideal, the beautification of physical environment, both as a means for ennobling individual character and as the expression of social personality. There have been developed in these Islands no less than 2000 varieties of hibiscus.

No. 33. A, B. Superstition and Christendom's Science.

The Dragon of Superstition with its agelong folds dominated the minds of the men of Cathay a hundred years ago, for then there were very few Christian converts in the Celestial Kingdom.

Today China, a Republic, standing under the Arch of God's Love and supported by her stalwart Sons, the Toiler and the Thinker, welcomes the Christian Church with her cross of unselfish service and light of truth, Music with

her harp of harmonic melody, Science with her mortar and pestle of experimentation, and Art with her colorful palette. In this glad comradeship the Land of Everlasting Peace and Good Will goes forth to meet the coming centuries.

This contrast of Darkness and Light is appropriately presented by the Chinese Christian Churches of Honolulu.

Chinese Christians.

Industrial Section

Assistant Aide, Sgt. William F. Egan, U. S. A.

Industrial School Band.

No. 34. Ever On to Larger Achievements.

An idealized picture of Commerce with the Spirit of Discovery at the prow and the Genius of Manufacture at the helm.

Contributed by the American Factors, a corporation born amid the throes of the Great War to inherit the Teutonic interests in Hawaii.

No. 35. A Century of Banking in Hawaii.

At one end of this float the simplest form of exchange, barter, as practised here a hundred years ago, is depicted. The other end pictures the system in vogue when Bishop and Company, symbol of financial stability and progress, full 62 years ago, established its bank, the first which Hawaii ever knew.

In the center a glimpse is given of present-day business methods, wherein those triumphs of inventive genius, machines for calculating with scientific accuracy, simplify many of the problems of modern banking.

No. 36. Burden-bearing Then and Now.

The Oahu Railway & Land Co. presents a freight carrier of 100 years ago and that of today. Its reproduction is the story of a moment, but its evolution cost years of toil that tried men's souls and marked the courage of pioneers.

Modern Order of Phoenix, Honolulu Lodge No. 1.

No. 37. The Old and the New Navigation.

For years, Castle & Cooke, Ltd., has concerned itself with the shipping between the Islands and the mainland. They have seen commerce outgrow the usefulness of the famous clipper sailing ships of Boston and be replaced by the faster modern steamers of today, with San Francisco as the home port.

No. 38. "The Mills of the Gods Grind Slowly."

So did the early Rice Mill of Hawaii, which the Chinese set up long before the Thaddeus hove in sight of these shores. The Napoleon of the Pacific, the Great Unifier of the Islands, backed his Chinese friend in this enterprise, which might well have borne the title of "Kamehameha and Company, Ltd." This mill was presumably running ir 1820.

The City Mill Company, Ltd., one of the sturdiest Chinese corporations of

Hawaii, shows here a likeness of the rice grinder of 100 years ago side by side with the machinery which does the business in 1920.

No. 39. Real Fishing.

The Pacific Fisheries Company here presents the romance of reality which it enacts daily anywhere from a league to forty miles off the shores of our Islands. Four million pounds of these splendid 20 to 30-pound aku were taken last year exactly as these intrepid Japanese fishers are illustrating. Their padded uniforms save them from injury at the impact of the big fish. Two million pounds of last year's capture were canned, the demand from the mainland for Hawaiian canned tuna exceeding the supply. One million pounds were used as bait for other fish, and the remaining million were sold for consumption here. From the aku, Island Japanese make their policemen's billy-like edible called Katsuobushi.

Knights of Columbus.

No. 40. Atlas, the World-bearer.

In the old Greek mythology, Atlas, the strongest of the giants, was fabled to hold the world on his muscle-studded back. This is the allegory which the Bank of Hawaii, Ltd., the first of any of the Island banks to incorporate, has chosen to typify its character in this community—strength to bear any financial burden which the world of business may shoulder upon it.

No. 41. Evolution in Business.

The changes which sixty-five years have wrought in the development of Lewers & Cooke, one of our foremost commercial concerns, both in its housing and in goods delivery, are graphically told in this float.

Mr. Robert Lewers, who on April 1st celebrated the sixtieth anniversary of his connection with the business, and Mr. J. M. Koahou, who will round out his half century of service in June, as fellow workers in industrial upbuilding, together, grace our parade.

No. 42. Fire-making in Hawaii.

The Honolulu Gas Company here features the primitive Imu, which, notwithstanding time and labor cost, did good service in the leisurely days of old, as all who have sampled the delicacies of a Hawaiian luau can testify. The kukui-nut lamp of 1820, however, did hardly more than emphasize the gloom. But in this strenuous era the Modern Scientific Kitchen makes work easy and house-keeping a joy in many a Hawaiian home, while the radiant mantled gas jet fulfils the Bible prophecy, "There shall be no night there."

Ancient Order Foresters, Court Camoes No. 8110.

Ancient Order Foresters, Court Lunalilo No. 6600.

No. 43. A, B. Where Industry Triumphs.

Among one of the races of men, the Chinese, and that the oldest and largest, Industry is king. Hawaii's debt to this patient, toilful, peace-loving, frugal, thrifty and companionable people can never be told.

True to the genius of the race, the United Chinese Society has chosen in these two floats to set forth the basic industry of Asia—rice production. This was the gift of China to Hawaii, and the patient plodder of the paddy field, the Water-Buffalo, who helps his master turn nature's fertility into man's great staple, is given full credit for his share in the final product.

No. 44. A, B, C. Evolution in Public Transportation.

The Honolulu Rapid Transit and Land Company exhibits first the style of vehicle available to the public in this city previous to 1880. The hack is driven by Mr. Henry Nilson, who served the Tramway Company for nearly eleven years and has been in the employ of the Rapid Transit for twenty years.

Next follows the donkey-drawn Tramcar with its motley crew of passengers—both a joke and a convenience, for the double decade 1880 to 1900.

The pride of Honolulu's municipal transit system, the airiest, cleanest, most capably and courteously-manned trolley car in all of America's cities, completes the story of this industry.

Industrial School Band.

No. 45. The News-bearer.

Mercury, the Messenger of the Gods, speeding from land to land of the globe, is the patron deity of the Press. Even this nimble-footed Divinity changes with the ages, for at one end of this float the Old Mission Press brought hither in the Thaddeus in 1820, and fabled as now reposing in the museum of the Oregon Historical Society, is accurately figured, while at the other the typesetting machine of today, the wonder of the ages in its human-like work, performs its miracles with lightning rapidity. The Advertiser, Star-Bulletin, Mercantile Printing, Paradise of the Pacific and New Freedom publishing companies and the Print Shop unite in this presentation.

No. 46. The Wilderness and the City Beautiful.

This note, so prominent in the service which the Trent Trust Company with its department of Real Estate and Home Building renders our community, dominates this picture of making the wilderness of rocky mountain-sides bloom into tasteful bungalows and fragrant gardens.

No. 47. A, B. "As Delicious as a Hawaiian Pine."

In the first of these two floats the Hawaiian Pineapple Packers' Association, which represents all the packers of the Islands and has produced the "Premier Pineapple of the World," carries us to Kona, on Hawaii island, where a company of the folk of 1820, having discovered a tough, sour, fibrous fruit, begin to dream of something better.

In the second float their dream after a hundred years comes true in the final development of the luscious pineapple of Wahiawa.

Industrial School Cadets.

No. 48. The Tie That Binds.

The universal means of inter-island communication when the Thaddeus came was the canoe. The early missionaries traveled many miles in this slender craft, not only from one island to another, but also from valley to valley on the same island, for sea going was better very often than over the rugged trails with rushing torrents to ford. Next in evolution came the schooner and finally the Mauna Kea, which the Inter-Island Steam Navigation Company, the contributor of this float, maintains as the flagship of the excellent fleet which helps bind together our Island communities.

No. 49. Friend of Widow and Orphan.

One of the most beneficent institutions born into the world since 1820, represented in this float and well named "Friend of Widow and Orphan," is exhibited by the Bishop, Guardian, Hawaiian and Henry Waterhouse Trust Companies. Home Owning, Home Building, Home Safeguarding through Will Making and Home Preservation, through care of property of minors and those unfamiliar with business, are among the larger services foreshadowed here.

No. 50. The Wizard of Our Age.

That the age of steam is fast merging into the era of electricity is the testimony both of theoretical and applied science today.

In this realistic presentation the Reliable Auto Shop, Ltd., emphasizes the power and wide domain of this Giant Force in the realm of industry.

No. 51. No Coffee Like the Kona Brand.

Kona on Hawaii is preeminently the home of the small farmer, and thither the Japanese have drifted for years. Coffee is king with them, and the mountain-sides blossom with the results of their labor. The float exhibited by the Japanese Chamber of Commerce shows how the picking of the coffee berry is done.

No. 52. A, B, C. The Story of Sugar.

This floating trilogy dramatically testifies that, true to their history of initiative as inventors of the mariner's compass and spinners of silk, Chinese were the pioneer sugar makers of Hawaii. The first sugar factor began with his animal-driven mill the extraction of cane juice on the Island of Lanai in 1802.

As years went on, high-power machinery, the resources of scientific discovery and the engineering triumphs of thrilling ditch trail, daring tunneling, accurate field plotting for irrigation, and artesian pumping, all of which are idealistically suggested in the second of these floats, followed in due succession.

In the third the Hawaiian Sugar Planters' Association pictures enthroned Hawaii, supported by her group of Sugar Plantations, which form one of the most scientifically conducted agricultural industries on the globe.

No. 53. The Cherry and the Palm.

These symbols of Japan and Hawaii, bound together by ribbons bearing the colors of the two flags emblematic of the tie of friendship and brotherhood, shelter the children of the two races, who, growing up together, will bring their peoples into closer intimacy and fulfil the promise, "A little child shall lead them." Naturally, we should expect this float to be the expression of the Japanese Christian Churches of Honolulu.

No. 54. The World and the Book.

This globe features Japan and America, and bears as its supreme message the Bible declaration that God is Creator and Redeemer and the Great Spiritual Force sure to bind these two nations and all others into brotherly living. The Young Men's "Love-Friendship Society" (Aiyukwai) of Makiki Japanese Church sets forth this as the attitude of the American-trained and American-born Christian Japanese of this Territory towards our country.

No. 55. Float of United Spanish War Veterans.

THURSDAY, APRIL 15

MASS MEETING IN KAWAIAHAO CHURCH

8:00 P. M.

Music under the direction of Mrs. Charles L. Hall

KAAHUMANU - - - - - - - - *Helen Desha Beamer*
Kawaiahao, Kamehameha, Alumnae and Alumni Choruses

ANTHEM WITH SOPRANO OBLIGATO
Mrs. Charles L. Hall and Kamehameha Chorus

INTRODUCTORY ADDRESS
Hon. Charles J. McCarthy, Governor of Hawaii

HAWAIIAN CHANT—"Waipio" - - - - - *Charles E. King*
United Choruses

ADDRESS—"Tomorrow's Message to Today In Civic Life"
Hon. Henry Van Dyke, D.D., LL.D., Avalon, Princeton, New Jersey

CHANT—"Pele" - - - - - - - *Uldrick Thompson*
Mrs. Charles L. Hall

PAUAHI O KALANI - - - - - - - *Queen Liliuokalani*
United Choruses

THE FIFTH KAWAIAHAO CHURCH, DEDICATED IN 1842

FRIDAY, APRIL 16

Hawaiian Day

10:00 A. M., Board Rooms, Mission Memorial Building
EXTRAORDINARY MEETING OF THE HAWAIIAN BOARD
with Delegates and Special Guests

12:00 Noon, War Memorial Park, Waikiki
LUAU

3:00 P. M., Waikiki Beach
WATER SPORTS
Under Auspices of the Outrigger Canoe Club

7:30 P. M., Kawaiahao Church
INTER-ISLAND SONG CONTEST
Between Hawaiian Choruses representing Kauai, Oahu, Molokai, Maui, Hawaii

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8:00 P. M., at the Armory
DANCE IN HONOR OF THE OFFICERS OF THE CENTENNIAL FLEET
Auspices of the Honolulu Chamber of Commerce

SATURDAY, APRIL 17

Recreation Day

9:00 A. M.

HOIKE IN KAWAIAHAO CHURCH

Dramatic and Musical Scripture Representations by Hawaiian Sunday Schools

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2:00 P. M., Kawaiahao Church

MEETING OF ISLAND ASSOCIATIONS

2:00 P. M., Honolulu Harbor

CENTENNIAL REGATTA

Program

1. Six-oar Sliding-seat Barge, No. 1
   Myrtle
   Healani
2. Pair-oar Sliding Seat, No. 1
   Myrtle
   Healani
3. Naval Cutter Race
4. Scull Race, No. 1
   Myrtle
   Healani
5. Six-oar Sliding-seat Barge, No. 2
   Myrtle
   Healani
6. Pair-oar Sliding Seat, No. 2
   Myrtle
   Healani
7. Scull Race, No. 2
   Myrtle
   Healani
8. Six-oar Sliding-seat Barge, No. 3
   Myrtle
   Healani

NOTE:—

Race No. 1 starts from the foot of Fort Street Wharf to a line between Buoys No. 3 and No. 4 and back to the end of Pier 8 (Alakea Wharf).

Races No. 2, No. 4, No. 6 and No. 7 start from a buoy off the Lighthouse to the end of Pier 8 (Alakea Wharf).

Race No. 3 starts from the foot of Fort Street Wharf to Spar Buoy and return to the end of Pier 8 (Alakea Wharf).

Races No. 5 and No. 8 start from Pier 8 to a line between Buoys No. 3 and No. 4 and return to the end of Pier 8 (Alakea Wharf).

3:00 P. M., Mills School Campus, Mid-Pacific Institute

CENTENNIAL ORIENTAL KITE-FLYING CONTEST

Events

1. Distance ..... All students
2. Class Quantity ..... All classes

3. Most Unique Kite.....Small boys
4. Most Beautiful Kite.....Larger boys
5. Smallest kite.....All students
6. Mechanical Device.....All students
7. Most Beautiful Kite.....Small boys
8. Most Comical Kite.....All students
9. Most Unique Kite.....Larger boys
10. Kite-Fighting Contests.....All students
11. Most Beautiful Class Kite.....All classes
12. Most Unique Class Kite.....All classes

7:30 P. M., Kawaiahao Church

CHRISTIAN ENDEAVOR RALLY

7:30 P. M., Piers 5 and 6

CENTENNIAL SWIMMING MEET

MAINLAND CONTESTANTS

Ethelda Bleibtrey and Charlotte Boyle, champions in all distances and styles of swimming

Harold Kruger, champion back-stroke swimmer of the world

Clarence Lane, a champion sprint swimmer

HONOLULU STARS

Duke Kahanamoku, champion sprint swimmer of the world

Ludy Langer, champion 440 yards, holds world's record

Warren Kealoha, shares with Kruger world's record, 100 yards back-stroke

Events

1. 100 Yards—Service
2. 50 Yards—Men's Novice
3. 880 Yards—Men's Open
3. 100 Yards—Ladies' Hawaiian Championship
5. 50 Yards—Men's Open
6. Spring-board Diving—Open
7. 400 Yards—Junior Club Relay (four boys; 100 yards each)
8. 100 Yards—Girls' Novice
9. 20 Yards—Girls Under 11
10. 100 Yards—Men's National Junior Championship
11. 50 Yards—Ladies' Back Stroke
12. 100 Yards—Men's Breast Stroke Open
13. 440 Yards—Ladies' Open
14. 50 Yards—Girls Under 15
15. 220 Yards—Men's Open
16. 50 Yards—Boys Under 15
17. 50 Yards—Men's Novice Back Stroke
18. 400 Yards—Ladies' Club Relay (four girls; 100 yards each)

SUNDAY, APRIL 18

Motif:
"Religion's Summons to High Adventure"

MORNING SERVICES, 11:00 O'CLOCK

KAWAIAHAO CHURCH
SERMON: Rev. Francis J. Van Horn, D.D., Oakland, California

CENTRAL UNION CHURCH
ADDRESS: President Aurelia H. Reinhardt, LL.D.

ST. ANDREW'S CATHEDRAL
SERMON: Rev. Henry Van Dyke, D.D., LL.D.

FORT STREET CHINESE CHURCH
ADDRESSES: Other-Island Pastors

PORTUGUESE CHURCH
SERMON: The Pastor

NUUANU STREET JAPANESE CHURCH
SERMON: President Tasuku Harada

METHODIST EPISCOPAL CHURCH
SERMON: Rev. Edward D. Eaton, D.D., LL.D.
Boston, Massachusetts

CHRISTIAN CHURCH

ADDRESS: Rev. William E. Clarke, Samoa

MAKIKI JAPANESE CHURCH

ADDRESSES: Other-Island Pastors

BISHOP MEMORIAL CHURCH

ADDRESS: Mr. Joseph A. Richards, New York City

KALIHI UNION CHURCH

SERMON: Rev. A. Wesley Mell

SECOND CHINESE CHURCH

ADDRESSES: Other-Island Pastors

3:00 P. M., Kawaiahao Church

THE LORD'S SUPPER

7:30 o'Clock, in the Armory

UNION SERVICE OF ALL CHURCHES AND RACES

Chairman, Mr. Frederick J. Lowrey

President of the Hawaiian Board

Music by the Combined Choruses of the Five Larger Islands, by the Honolulu Church Choirs and the Hawaiian Band, under the direction of Stanley Livingston

ADDRESSES

Dr. Tasuku Harada, former President Doshisha University, Kyoto, Japan

Rev. Francis J. Van Horn, D.D., Oakland, California

MONDAY, APRIL 19

New England Day

One Hundred and Forty-fifth Anniversary of the Battle of Lexington
Centenary of the Landing of the Missionaries at Honolulu

9:00 A. M. to 12:00 M., Mission Memorial Hall
MEETING OF THE HAWAIIAN EVANGELICAL ASSOCIATION

4:00 P. M., Mission Homes, Civic Center
PRISCILLA TEA

Served by the Young Women's Club of Central Union Church to Speakers, Delegates, Special Guests and All Members of Centennial Committees and Sub-committees

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7:30 P. M., Mission Memorial Hall
INSPIRATIONAL SERVICE, HAWAIIAN EVANGELICAL ASSOCIATION

7:30 P. M., Piers 5 and 6
CENTENNIAL SWIMMING MEET

Events

1. 220 Yards—Service
2. 50 Yards—Boys Under 18
3. 50 Yards—Girls' Novice
4. 100 Yards—Men's Backstroke Open
5. 50 Yards—Ladies' Open
6. 440 Yards—Men's Open
7. 20 Yards—Boys Under 11
8. 40 Yards—Girls Under 13
9. 50 Yards—Service
10. 100 Yards—Ladies' National Championship Senior
11. High Diving
12. 220 Yards—Men's Novice
13. 100 Yards—Men's Open
14. 50 Yards—Ladies' Breast Stroke
15. 400 Yards—Service Relay
16. 40 Yards—Boys Under 13
17. 220 Yards—Ladies' Open
18. 600 Yards—Men's Club Relay

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and Mr. Olivr also here both offered us the tem-
porary use of their storerooms for our effects. Thus
the Lord raises up friends for us at the moment when
we feel the need of them. — The sisters went on shore to see the
houses, but we natives & family - were surrounded with crowds of natives & they rather alarmed
us by what the village is subject, & appeared great anxiety for returning
to Woahoo, Hanaroorah April 19: 1820)

Having at length succeeded in making the necessary arrangements, casting ourselves again on the care of Divine providence, & putting ourselves in the power & possession of unfeeling pagans & strangers, on this interesting day we disembarked from that board which had borne us in safety over the mighty waters from our dear native shores & here took up our abode in this dark heathen land, which will be the scene of our labors & sufferings, & probably the resting place of our bones when our toils are over & our pilgrimage is ended.

Capt. C & his family take their lodgings in Capt. Wormskiold's house. Brethren B. R. & L. with their wives in Capt. Lewis's about 40 rods distant from the other. Brethren W. & his wife, in a room between belonging to Mr. Navarro As a specimen of the depravity of our new neighbors, while they of Capt. Lewis's house was stolen from the door immediately after we entered it this afternoon, probably by some of the natives who crowded around to gratify their curiosity —

Capt. Pigot & Mr. Green with their usual kindness anticipating our wants, provided for us a supper in the American style, which we were unable to do for ourselves. As soon as the trouble of landing was over, & our baggage in our shanties, Thatched cottages comfortably fitted up we built

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The Arrival of the First Missionaries in Honolulu

TUESDAY, APRIL 20

9:00 A. M. to 12:00 M., Mission Memorial Hall

ANNUAL MEETING OF THE HAWAIIAN EVANGELICAL ASSOCIATION

6:00 P. M.

Y. M. C. A. STUDENTS HIGH "Y" DINNER

Address by Henry Van Dyke, D.D., LL.D.

7:30 P. M., Kawaiahao Church

FINAL INSPIRATIONAL SERVICE

HAWAIIAN EVANGELICAL ASSOCIATION

8:00 P. M., Mission Memorial Hall

SECOND PERFORMANCE OF THE

MISSION PLAY AND FASHION SHOW

Staged for the first time, Monday night, April 12

CENTENNIAL COMMITTEES

THE EXECUTIVE COMMITTEE

William R. Castle, Chairman

George P. Cooke, Vice-Chairman

Henry P. Judd, Recording Secretary

George S. Waterhouse, Treasurer

Doremus Scudder, Executive Secretary

COMMISSION APPOINTED BY THE GOVERNOR OF HAWAII—Alfred L. Castle, Clarence H. Cooke, Lorrin A. Thurston.

COOPERATIVE COMMITTEE OF THE MISSION CHILDREN'S SOCIETY—George R. Carter, Joseph S. Emerson, Kate W. Forbes, Irene Ii Holloway, Mary A. Richards, Philip E. Spalding.

SUB-COMMITTEE CHAIRMEN—John H. Drew, William H. Heen, Albert F. Judd, Arthur E. Larimer, Stanley Livingston, Albert W. Palmer, Gerrit P. Wilder.

CENTENNIAL COMMITTEE OF THE HAWAIIAN BOARD—Harriet A. Baker, William R. Castle, George P. Cooke, Ethel M. Damon, Sanford B. Dole, Mary D. Frear, Millie B. Hair, D. Howard Hitchcock, Margaret S. Hughes, Henry P. Judd, Frederick D. Lowrey, Charles A. Rice, George S. Waterhouse, Mary P. Winne.

HONORARY—Princess Kawananakoa, Irene Ii Holloway, Prince and Princess Kalanianaole.

SUB-COMMITTEES

CHAMBER OF COMMERCE COMMITTEE—A. Lewis, Jr., President; Gerrit P. Wilder, Chairman; George H. Angus, George P. Cooke, J. S. McCandless, R. B. McGrew, J. P. Morgan, H. B. Weller.

CIVIC COMMITTEE—A. L. Castle, Clarence H. Cooke, Lorrin A. Thurston.

EDUCATION COMMITTEE—Mary P. Winne, Chairman; Arthur L. Dean, Arthur F. Griffiths, Vaughan MacCaughey.

ENTERTAINMENT COMMITTEE—George P. Cooke, Chairman; George R. Carter, Walter F. Dillingham.

FASHION SHOW COMMITTEE—Mrs. Philip Spalding, Mrs. Theodore Cooke, Mrs. Gerrit Wilder, Mrs. Frank Putman, Mrs. Richard Cooke.

FINANCE COMMITTEE—George S. Waterhouse, Chairman; Harold G. Dillingham, Frederick D. Lowrey.

HAWAIIAN-DAY COMMITEE—Henry P. Judd, Chairman; Akaiko Akana, Henry K. Poepoe, Joseph S. Emerson, Irene Ii Holloway, William K. Poai, William H. Rice.

HISTORICAL COMMITTEE—Albert F. Judd, Chairman.

MISSION PLAY COMMITTEE—Miss Dora Kirwin, Director; Mrs. Doyle, Mrs. Edgecomb, Costumes; Miss Graydon, Miss Sturgeon, Stage Setting; Mr. Silverman, Properties; Mr. Crossman, Carpentry; Mr. Marcelle, Scene Painting; Mrs. Forbes, Tickets.

MUSIC COMMITTEE—Stanley Livingston, Chairman; Annie B. Hall, Margaret F. Cooke, Charles E. King, Ethel M. Damon, Jane L. Winne.

PARADE COMMITTEE—Judge William H. Heen, Chairman; Akaiko Akana, Charles F. Chillingworth, George B. Curtis, G. Stanley McKenzie.

PROJECTS COMMITTEE—Gerrit P. Wilder, Laurence M. Judd, Maud B. Cooke, Gaylord P. Wilcox, John P. Erdman.

PUBLICITY COMMITTEE—Arthur E. Larimer, Chairman; Chester B. Gage, William D. Westervelt, John Hodges, Emily Warinner.

SUNDAY SERVICES COMMITTEE—Albert W. Palmer, Akaiko Akana.

TRANSPORTATION COMMITTEE—John H. Drew, Chairman; L. E. Bemiss, Stanley W. Goode, Harry M. Whitney.

COMMITTEES FOR THE PAGEANT

EXECUTIVE COMMITTEE:

Ethel M. Damon.....Chairman
Frank Barwick.....Large Properties
Catherine Cox.....Costumes and Color Effect
Sanford B. Dole.....History
Emma L. Doyle.....Cooperation with the Mission Play
Katharine M. Graydon.....Correspondence and Publicity
Princess Kawananakoa, Prince and Princess Kalanianaole.....
.....Hawaiian Cooperation and special arrangements for the entertainment of H. R. H. the Prince of Wales
Twigg Smith.....Stage Director
Emma D. Taylor.....Director Hawaiian Personnel
Gerrit P. Wilder.....Marshal of Field
Jane L. Winne.....Director of Music
Mary P. Winne.....Director of Personnel
Doremus Scudder .....Ex-officio
Alfred R. Gurrey, Jr.,.....Official Photographer

COSTUMES—Catherine Cox, Chairman; Julie D. Giffard, Elnora M. Sturgeon.

SUB-DIVISIONS FOR SEPARATE PICTURES—Pictures I and II: Margaret T. Smith, Twigg Smith. Pictures III and IV: Emma L. Doyle. Pictures V and VI: Sophie J. Cooke, Marguerite Ashford. Picture VII: Harry Macfarlane, Louise A. Dillingham, Walter F. Dillingham, Rosamond S. Morgan, Frances Lawrence.

COLOR AND DESIGN FOR SYMBOLIC FIGURES—Charles W. Bartlett, Minnie L. Chipman, Jessie S. Fisher, Juliette M. Fraser, Alfred R. Gurrey, Rosamond S. Morgan.

FINAL PROCESSION—Mary P. Winne, Chairman; Fifty Captains from the Faculty of Kawaiahao Seminary, Mills Institute, Punahou School; Other Individual Volunteers.

STAGE SETTING—Twigg Smith, Chairman; Lester P. Hull, Small Properties; Margaret S. Hughes, Banners; Mabel B. Scudder, Alice C. Smith, Mary P. Scudder.

ARRANGEMENTS FOR THE FIELD—Gerrit P. Wilder, Chairman; Ernest T. Chase, Tickets; Charles F. Chillingworth, Automobile Section; John B. Guard, Bleachers; Pop Hutton, Boy Scouts; Stuart Johnson, Rapid Transit; J. P. Morgan, Chairs and Transportation; G. P. Wilder, Boxes for Special Guests.

HAWAIIAN PERSONNEL AND PROPERTIES—Emma D. Taylor, Chairman; Mary Jane Kulani Montano, Harriet Burgess, Frances E. Jones, Mary Jane Brown, Keahiluahine, Maker of Kahilis; Lahilahi Webb, Capt. W. E. Miles, Edgar Henriques, Kalani Henriques, Lucy Peabody, Kaahumanu Society, Societies of Hawaiian Warriors, Ernest Parker, Sarah Wright, Paalua Adams.

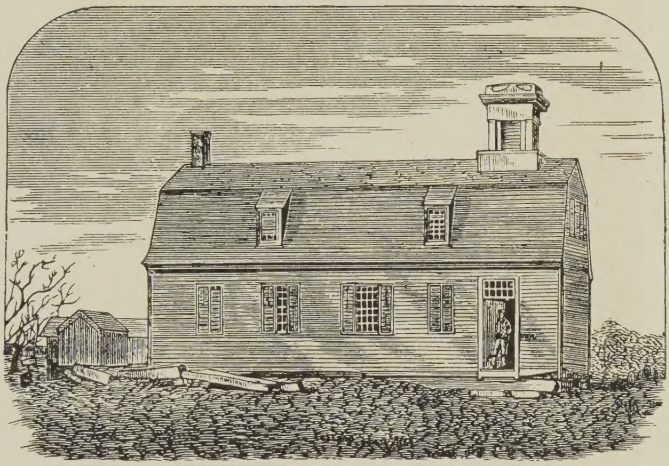
MUSIC—Jane Lathrop Winne, Chairman; Nina Bicknell, Accompanist; Edwin Ideler, Twigg Smith.

BANDMASTERS—Capt. Baker, Capt. Berger.

BAND ARRANGEMENTS FOR THE SCORE—Mr. Havranak, Mr. Kamaunu, Mr. Miltner.

ASSISTING MUSICAL DIRECTORS—Lenora Clarke, Mid-Pacific Institute; Margaret Cooke, Honolulu Normal and Training School; Virginia Richards, Kamehameha Girls' School; Frances Tipton, Punahou Academy.

SEATING ARRANGEMENTS FOR THE CHORUS—Ernest T. Chase, Chairman; Anne F. Johnson, William Meinecke, John F. Nelson, Ruth C. Shaw.



FOREIGN MISSION SCHOOL.

At Cornwall, Connecticut, where Henry Opukahaia and six other Hawaiian lads were educated.

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